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Baedeker's  
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**CENTRAL ITALY**

**AND**

**ROME**

# MONEY-TABLE.

(Comp. p. ix.)

*Approximate Equivalents.*

Italian.		American.		English.			German.		Austrian.	
Lire.	Cent.	Doll.	Cts.	L.	S.	D.	Mk.	Pfg.	Fl.	Kr.
—	5	—	1	—	—	$\frac{1}{2}$	—	4	—	$2\frac{1}{2}$
—	25	—	5	—	—	$2\frac{1}{2}$	—	20	—	12
—	50	—	10	—	—	5	—	40	—	24
—	75	—	15	—	—	$7\frac{1}{4}$	—	60	—	36
1	—	—	20	—	—	$9\frac{3}{4}$	—	80	—	48
2	—	—	40	—	—	$7\frac{1}{4}$	1	60	—	96
3	—	—	60	—	2	5	2	40	1	44
4	—	—	80	—	3	$2\frac{1}{2}$	3	20	1	92
5	—	—	1	—	4	—	4	—	2	40
6	—	1	20	—	4	$9\frac{3}{4}$	4	80	2	88
7	—	1	40	—	5	$7\frac{1}{2}$	5	60	3	36
8	—	1	60	—	6	5	6	40	3	84
9	—	1	80	—	7	$2\frac{1}{2}$	7	20	4	32
10	—	2	—	—	8	—	8	—	4	80
11	—	2	20	—	8	$9\frac{3}{4}$	8	80	5	28
12	—	2	40	—	9	$7\frac{1}{2}$	9	60	5	76
13	—	2	60	—	10	5	10	40	6	24
14	—	2	80	—	11	$2\frac{1}{2}$	11	20	6	72
15	—	3	—	—	12	—	12	—	7	20
16	—	3	20	—	12	$9\frac{3}{4}$	12	80	7	68
17	—	3	40	—	13	$7\frac{1}{2}$	13	60	8	16
18	—	3	60	—	14	5	14	40	8	64
19	—	3	80	—	15	$2\frac{1}{2}$	15	20	9	12
20	—	4	—	—	16	—	16	—	9	60
25	—	5	—	1	—	—	20	—	12	—
100	—	20	—	4	—	—	80	—	48	—

The *Franc* or *Lira* contains 100 *Centimes* (*Centesimi*). The 5-centime piece is called a *Soldo*. Accounts are sometimes kept in soldi, and the traveller should therefore accustom himself to this mode of reckoning: dieci soldi = 50 c., dodici soldi = 60 c., etc.

**DISTANCES.** Since the consolidation of the Kingdom of Italy the French *mètre* system has been in use throughout the country, but the old Italian *miglio* (pl. *le miglia*) is still sometimes preferred to the new *kilomètre*. One kilomètre is equal to 0.62138, or nearly  $\frac{5}{8}$ ths, of an English mile (8 kil. = 5 M.). The Tuscan miglio is equal to 1.65 kilomètre or 1 M.  $\frac{1}{4}$  yds.; the Roman miglio is equal to 1.49 kilomètre or 1630 yds.



I

Solano Co., Calif.  
U.S. Photo.

# ITALY

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## HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER

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SECOND PART:

### CENTRAL ITALY AND ROME

WITH 11 MAPS, 46 PLANS, A PANORAMA OF ROME, A VIEW OF THE FORUM  
ROMANUM, AND THE ARMS OF THE POPES SINCE 1417

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Thirteenth Revised Edition  
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1900

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'Go, little book, God send thee good passage,  
And specially let this be thy prayere  
Unto them all that thee will read or hear,  
Where thou art wrong, after their help to call,  
Thee to correct in any part or all.

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## PREFACE

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the progress of civilisation and art among the people he is about to visit, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there are few countries where the patience is more severely taxed than in some parts of Italy.

The thirteenth edition of Central Italy and Rome, like its predecessors, has been carefully revised and brought down to date. The Handbook is based on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable. Hotel-bills, with annotations showing the traveller's opinion as to his treatment and accommodation, are particularly useful.

The MAPS and PLANS, on which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller. The large *Plan of Rome* (scale 1:11,400), in the Appendix, is divided into three sections with a view to obviate the necessity of unfolding a large sheet of paper at every consultation, and its use will be further facilitated by reference to the small clue-plan (scale 1:33,000).

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii).

HOTELS (comp. p. xix). Besides the modern palatial and expensive establishments, the Handbook also mentions a selection of modest, old-fashioned inns, which not unfrequently afford good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information specially obtained from reliable sources or supplied by numerous travellers, to be respectable, clean, and reasonable. The value of these asterisks, it need hardly be observed, varies according to circumstances, those prefixed to town hotels and village inns signifying respectively that the establishments are good of their kind. At the same time the Editor does not doubt that comfortable quarters are to be obtained at houses both of the first and second class that he has not recommended or even mentioned. The constant changes in the ownership and management of hotels, the varying tastes and requirements of travellers, even the different seasons at which tours are made, render an unconditional verdict quite impossible. Although changes frequently take place, and prices generally have an upward tendency, the average charges stated in the Handbook will enable the traveller to form a fair estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

N.B. For the convenience of pedestrians and others who may be unwilling to carry the entire volume, the Handbook is bound in four sections (pp. i-lxxvi; 1-124; 125-364; and 365 to the end), each of which may be easily removed from the others and used separately if desired.

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## Abbreviations.

R. = room, also route; B. = breakfast; D. = dinner; déj. = déjeuner, luncheon; pens. = pension, board and lodging; A. = attendance; L. = light. — r. = right; l. = left; applied to the banks of a river with reference to the traveller looking *down* the stream. — ca. = about. — rfmts. = refreshments. — N., S., E., W., the points of the compass and adjectives derived from them. — M. = English miles; ft. = English feet. — fr. = franc; c. = centime. — Alb. = albergo; Capp. = cappella.

The letter d. with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles before the 'capital places on railway-routes' and highroads indicates their distance

'the starting-point of the route.'

starisks are used as marks of commendation.

## INTRODUCTION.

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‘Thou art the garden of the world, the home  
Of all Art yields, and Nature can decree;  
E'en in thy desert, what is like to thee?  
Thy very weeds are beautiful, thy waste  
More rich than other climes' fertility,  
Thy wreck a glory, and thy ruin graced  
With an immaculate charm which cannot be defaced.’

BYRON.

### I. Travelling Expenses. Money.

**Expenses.** The cost of a tour in Italy depends of course on the traveller's resources and habits, but, as already stated in the first part of this Handbook, it need not exceed that incurred in the more frequented parts of the Continent. The average expenditure of a single traveller may be estimated at 20-25 francs per day, or at 10-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party also effect a considerable saving. When ladies are of the party the expenses are generally greater.

**Money.** The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 centesimi; 1 fr. 25c. = 1s. = 1 German mark (comp. the money-table at p. ii). The gold and silver coins of France, Switzerland, Greece, and Belgium circulate in Italy; but the Italian silver coins of 1894 (with

the exception of the 5 lira piece) are not current out of Italy. In copper (*bronzo* or *rame*) there are coins of 1, 2, 5, and 10 centesimi, and in nickel a piece of 20 c.; in silver there are pieces of  $\frac{1}{2}$ , 1, 2, and 5 fr.; and in gold, pieces of 10 and 20 fr. In consequence of the present financial stringency, however, the gold coins have disappeared from ordinary circulation. The silver coins, which also disappeared for many years, being replaced by *Buoni di Cassa* (silver warrants) for 1 and 2 fr., were restored to circulation in 1899. — The recognized paper currency in Italy consists of the *Biglietti di Stato* (treasury notes) for 5, 10, and 25 fr., and the banknotes of the *Banca Nazionale nel Regno d'Italia*, the *Banca Toscana di Credito*, the *Banca Nazionale Toscana* (all of which will be gradually superseded by the notes of the *Banca d'Italia*), the *Banca di Napoli*, and the *Banca di Sicilia*. Other notes (*Banca Romana*, etc.) should be refused. — Gold pieces of 10 or 20 francs should be converted into paper at a money-changer's; for the premium on gold (ca. 8 per cent) is lost at hotels or shops. — The traveller should be on his guard against base coin, worn pieces, coins from the papal mint, Swiss silver coins with the seated figure of Helvetia, Roumanian, and South American coins. All foreign copper coins (except those of San Marino) should be rejected. Even Italian coins issued before 1863 ('Re Eletto') are liable to refusal.

**BEST MONEY FOR THE TOUR.** *Circular Notes* or *Letters of Credit*, obtainable at the principal English and American banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise their nominal value. *Sovereigns* are received at the full value (ca. 26-27½ fr. in 1899) by the principal hotel-keepers. Besides silver and small notes, 1-½ fr. in copper should also be carried in a separate pocket or pouch (comp. p. xii).

**MONEY ORDERS** payable in Italy, for sums not exceeding 10l., are granted by the British Post Office at the following rates: not exceeding 2l., 6d.; 5l., 1s.; 7l., 1s. 6d.; 10l., 2s. These are paid in gold. The identity of the receiver must sometimes be guaranteed by two well-known residents or by a *Libretto di Recognizione Postale* (1 fr.; with 10 coupons), obtained at any head post-office, but an exhibition of the passport often suffices. The charge for money-orders granted in Italy and payable in Great Britain is 40 c. per 1l. sterling. Small sums may be conveniently transmitted within Italy by means of money order postcards (*cartoline vaglia*): 10 c. for 1-5 fr.; 5 c. for each additional 5 fr. (maximum 25 fr.).

## II. Language.

The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey. It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, i. e. considerably more than the ordinary charges. French

is very useful, and it may suffice for Rome; but for those who desire the utmost possible freedom, combined with the lowest possible expenditure, a slight acquaintance with the language of the country is indispensable. † — Those who spend any time in Rome are recommended to take Italian lessons; teachers may be heard of at the book-sellers'.

### III. Passports. Custom House. Luggage.

**Passports**, though not required in Italy except for receiving remittances of money and registered letters at a poste restante (p. xxiv), are always convenient. The countenance and help of the British and American consuls can, of course, be extended to those persons only who can prove their nationality.

Foreign Office passports may be obtained in London through C. Smith & Sons, 63 Charing Cross, E. Stanford, 26 Cockspur Street, Charing Cross, W. J. Adams, 59 Fleet Street, or Buss, 440 West Strand (charge 2s., agent's fee 1s. 6d.).

**Custom House.** The examination of luggage at the Italian custom-houses is usually lenient. Tobacco and cigars (only six pass free) are the articles chiefly sought for. The customs-receipts should be preserved, as they are sometimes asked for even in the interior. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person. If the traveller is obliged to forward it, he should employ a trustworthy agent at the frontier and send him the keys. Comp. p. xv.

### IV. Season and Plan of Tour.

**Season.** The best time for a tour in Central Italy is spring, from the end of March to the end of May, or autumn, from the end of September to the middle of November. In summer the neighbourhood of Rome as well as parts of the city itself are exposed to malaria, but even apart from that fact, the suitability of this season for the tour depends to a great extent on the constitution of the traveller. The scenery indeed is then in perfection, and the long days are hailed with satisfaction by the active traveller; but the fierce rays of an Italian sun seldom fail to sap the physical and mental energies. The heat generally moderates about the end of

†) A few words on the pronunciation may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*; *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like *sh*; *gn* and *gt* between vowels like *ny* and *ly*. The vowels *a*, *e*, *i*, *o*, *u* are pronounced *ah*, *ä*, *ee*, *o*, *oo*. — In addressing persons of the educated classes 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl.). 'Voi' is used in addressing waiters, drivers, etc.

Baedeker's *Conversation Dictionary* (in four languages; price 3s.), Baedeker's *Manual of Conversation* (3s.), and Part III of The A. B. C. Series of *Conversation Books* (Dulau & Co., 1s.) will all be found useful by the beginner in Italian.

August, when the first showers of autumn begin to refresh the parched atmosphere. But in Central Italy nearly the whole of September is apt to be sultry, and the frequent thunder-storms render that month less favourable for travelling than is usually assumed. The winter-months, from the end of November to the end of February, when heavy rains fall in Central and Southern Italy, are quite unsuited for travelling. They had better be devoted to *Rome*.

**Plan.** In Central Italy the principal attraction is *Rome* itself, and of the other towns described in the present volume the next in importance are *Siena* and *Perugia*, both of which afford good summer-quarters owing to their elevated situations. Two other places of great interest are *Orvieto* and *Assisi*, a short visit to which should not be omitted. *Arezzo*, *Cortona*, *Spoletto*, *Terni*, with its imposing waterfalls, and *Chiusi* and *Corneto*, with their Etruscan antiquities, are also interesting points, situated near the railway. *Volterra*, *San Gimignano*, *Montepulciano*, *Gubbio*, and *Viterbo*, though less conveniently situated, are also well worthy of a visit. With regard to the towns lying on the coast of the Adriatic, comp. pp. 98 et seq. Besides these points of attraction there are many others in the less-frequented districts of the interior, which the traveller who desires more than a superficial acquaintance with Italy should not fail to explore; and the farther he diverges from the beaten track, the more he will learn of the characteristics of this delightful country.

#### V. Intercourse with Italians. Gratuities. Guides.

In Italy the pernicious custom of demanding considerably more than will ultimately be accepted has long been prevalent; but a knowledge of the custom, which is based on the presumed ignorance of one of the contracting parties, tends greatly to mitigate the evil. Where tariffs and fixed charges exist, they should be carefully consulted. In other cases the traveller should make a distinct bargain. The fewest words are the best; and travellers will find that calm preparations to go elsewhere will reduce obstinate hagglers to reason much more quickly than a war of words. In *Rome* and the larger towns of Tuscany the traveller will now meet comparatively few causes for complaint, and even in smaller places he will find a little tact and good-temper all that is necessary to avoid disputes. Prudence is useful at all times in Italy; but an exaggerated mistrust is sometimes resented as an insult, and sometimes taken to indicate weakness and timidity.

**Gratuities.** In public collections, where a charge for admission is made, the keepers (*custodi*) are forbidden to accept gratuities. But as a general rule, there is no other country where one has to give so many gratuities as in Italy, or where such small sums are sufficient. The traveller, therefore, should always be provided with an abundant supply of copper coins. Drivers, guides, porters, donkey-attend-

ants, etc., invariably expect, and often demand as their right a gratuity (*buona mano, mancia, da bere, caffè, sigaro*), in addition to the hire agreed on, varying according to circumstances from 10-15 c. to a franc or more. The traveller need not scruple to limit his donations to the smallest possible sums. The gratuities suggested in this Handbook are on a sufficiently liberal scale; some, however, will of course give more, while the traveller of modest claims will find perhaps two-thirds or even less enough. The following scale will be found useful by the average tourist. In private collections a single visitor should bestow a gratuity of 50 c., 2-3 pers. 75 c., 4 pers. 1 fr. For repeated visits half these sums. For opening a church-door, etc. 10-20 c. is enough, but if extra services are rendered (e.g. uncovering an altar-piece, lighting candles, etc.), from  $\frac{1}{4}$  to 1 fr. may be given.

In hotels and restaurants about 5-10% of the reckoning should be given in gratuities, or less if service is charged for. In restaurants where 'service' and 'couvert' appear on the bill, no fee at all should be given.

**Guides** (*Guide*, sing. *la Guida*) may be hired at 6-8 fr. per day, but their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionnaire, as any such intervention tends considerably to increase the prices. Licensed guides (*Guide patente*) may now be obtained in Rome (apply at any hotel). Their licenses are issued by the Italian Archæological Commission, and contain a tariff of charges.

#### VI. Public Safety. Begging.

Travelling in Northern and Central Italy is not attended with greater hazard than in any of the northern European countries. The traveller should, of course, avoid the less frequented parts of Rome and its environs after nightfall. Information as to the safety of the Campagna is also not to be despised, though cases of robbery there are hardly more numerous than in the neighbourhood of any large city. Ladies should never undertake expeditions to the more solitary districts without escort; and even the masculine traveller should arrange his excursions so as to regain the city not much later than sunset. In the towns the *Guardie* or policemen, and in the country the *Carabinieri*, or gendarmes (who wear a black uniform, with red facings, and cocked hats), will be found thoroughly respectable and trustworthy.

**Weapons** cannot legally be carried without a licence. Concealed weapons (sword-sticks; even knives with spring-blades, etc.) are absolutely prohibited, and the bearer is liable to imprisonment without the option of a fine.

**Begging**, which is most prevalent at the church-doors, has recently increased in frequency in the streets of Rome. The recently

founded *Società per la Repressione dell' Accattonaggio* strongly recommends travellers to decline to give anything, with the word 'niente', or a gesture of disapproval. The foolish practice of 'scattering' copper coins to be struggled for by the street-arabs is highly reprehensible, and, like most idle gratuities to children, has a demoralizing effect upon the recipients.

### VII. Conveyances.

**Railways.** The remarks made in the first volume of the Handbook are also applicable to the railways of Central Italy. The rate of travelling is very moderate, and the trains are often behind time. The first-class carriages are tolerably comfortable, the second are inferior to those of the German railways, and resemble the English and French, while the third class is chiefly frequented by the lower orders. Among the expressions with which the railway-traveller will soon become familiar are — 'pronti' (ready), 'partenza' (departure), 'fermata' (halt), 'si cambia treno' (change carriages), 'essere in coincidenza' (to make connection), and 'uscita' (egress). The station-master is called 'capo stazione'. Smoking compartments are labelled 'per fumatori', those for non-smokers 'è vietato di fumare'. Sleeping-carriages (*coupé a letti*) are provided on all the main lines at a small extra charge. — Railway time is that of Central Europe, which is 55 min. in advance of French railway time and 10 min. in advance of Roman true time.

When about to start from a crowded station, the traveller will find it convenient to have as nearly as possible the exact fare ready before taking tickets ('fare il biglietto'). 'Mistakes' are far from uncommon on the part of the ticket-clerks or of the officials who weigh luggage. In addition to the fare a tax of 5c. is payable on each ticket; while owing to a special tax of 10% the express fares are about 20 per cent higher than the ordinary. This special tax is not included in the fares given in the time-tables and printed on the tickets (see under *Sovratassa* in the undermentioned Orario). It is also important to be at the station early. The booking-office at large stations is open 40 min., at small stations 20 min. before the departure of the trains. Holders of tickets are alone entitled to enter the waiting-rooms. At the end of the journey tickets are given up at the *uscita*. — Holders of ordinary tickets for over 124 M. (200 Kil.) may break their journey once, those with tickets for over 310 M. (500 Kil.) twice; but the journey in each case must be resumed before midnight on the following day, and the tickets must be presented for stamping before entering the train.

Passengers by night-trains from the larger stations may hire pillows (*cuscino, guanciale*; 1 fr.). These must not be removed from the compartment.

No luggage is allowed free except small articles taken by the passenger into his carriage; the rate of charge is 4½ c. for 100 kilogrammes (about 220 lbs.) per kilomètre. The traveller should, if

possible, know the weight of his luggage approximately, in order to guard against imposition. The luggage-ticket is called *lo scontrino*. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff; and their impudent attempts at extortion should be firmly resisted. Travellers who can confine their impedimenta to articles which they can carry themselves and take into the carriages with them, will be spared much expense and annoyance. Those who intend to make only a short stay at a place, especially when the town or village lies at a distance from the railway, should leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*, 50. per day for each package, with a minimum of 10c.). Luggage, however, may be sent on to the final destination, though the traveller himself break the journey. On alighting at small stations, the traveller should at once look after his luggage in person.

During the last few years a large number of robberies of passengers' luggage have been perpetrated in Italy without detection, and articles of great value should not be entrusted to the safe-keeping of any trunk or portmanteau, however strong and secure it may seem. For a charge of 5 c. per package passengers may have their luggage secured with leaden seals (*piombare* = to seal with lead).

The enormous weight of the trunks used by some travellers not unfrequently causes serious and even lifelong injury to the hotel and railway porters who have to handle them. Travellers are therefore urged to place their heavy articles in the smaller packages and thus minimize the evil as far as possible.

The most trustworthy time-tables are those contained in the '*Orario Ufficiale delle Strade Ferrate*' . . . *d'Italia* (published monthly by the Fratelli Pozzo at Turin; price 1 fr.). The ordinary tourist will probably find the smaller editions (80, 50, and 20 c.) sufficient for his purposes.

**THROUGH TICKETS** to different parts of Italy are issued in London (at the principal southern railway-stations; by Messrs. Cook & Son, Ludgate Circus, Messrs. Gaze & Sons, 142 Strand, etc.), in Paris, and at many of the principal towns in Germany and Switzerland. They are available for 7-60 days, or even longer.

Those with whom economy is an object may save a good deal by buying return-tickets to the Swiss frontier, travelling third-class through Switzerland, and then taking circular tour tickets in Italy. The latter may be ordered beforehand by a post-card (written in French or Italian) addressed to the 'Capo-Stazione' at the frontier-station, so as to allow the traveller to proceed without missing a train. In this case it is desirable to have the fare ready in Italian money.

**CIRCULAR TICKETS** (*viaggi circolari*) to the principal towns in Italy, available for 20-60 days, may be purchased in London, in France, and in Germany, as well as in Italy, at a reduction of 20-35 per cent. Such tickets are issued for fixed routes (*combinati*) or for routes arranged to suit the traveller's convenience (*combinabili*). Full particulars will be found in the 'Orario' mentioned above. Travellers with circular tickets from Northern Italy to Rome may obtain, in connection with these, return-tickets from Rome to Naples.

(41 fr. 90, 29 fr. 35c., 18 fr.), which are valid for the period for which the circular ticket is taken.

Circular tickets require to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. If, therefore, the traveller leaves the train before the station for which his ticket has been stamped, he must at once apply to the *capo stazione* for recognition of the break in the journey ('accertare il cambiamento di destinazione'). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an '*annotazione*' at the station where he alights, enabling him to resume his circular tour after his digression ('fare per riprendere alla stazione . . . il viaggio interrotto a . . .'). If this ceremony be neglected the holder of the ticket is required to pay the full fare for the omitted portion of the route for which the ticket is issued. — By certain trains holders of circular tickets are not allowed to break the journey before a certain specified distance has been traversed; e.g. by the mail-train (*direttissimo*) from Rome to Pisa, Genoa, and Turin, the journey may not be broken before Genoa.

**RETURN TICKETS** (*Biglietti d'andata-ritorno*) may often be advantageously used for short excursions, but they are generally available for one day only, or for three days if issued on Saturday, or the eve of a public holiday (p. xxlii). If the traveller alights at a station short of his destination he forfeits the rest of his ticket for the direction in which he is proceeding but may use it for the return either from the station at which he has alighted or from the original terminal station.

**Steam Tramways.** The system of *Tramvie a Vapore*, with which the traveller in Northern Italy has become familiar, has also extended to Central Italy. The rate of speed attained by them is about half that of the ordinary railways.

**Diligences.** As several of the most interesting places described in the following pages lie at some distance from the railway (such as Urbino, San Gimignano, Subiaco, and Olevano), the traveller must visit them by carriage or by diligence. The *Diligenza*, or ordinary stage-coach, conveys travellers with tolerable speed, and its course is seldom very long. The vehicles, which are not very comfortable and whose passengers are not always select, are in the hands of private speculators. The drivers and ostlers generally expect a few soldi at the end of each stage. — For a party of three or four persons the expense of a carriage with one or two horses hardly exceeds the diligence fares, while the travellers are far more independent. A carriage with one horse may generally be hired for 50-75 c. per kilomètre in the plain and about twice as much in the mountains, and a single seat in a carriage ('un posto') may often be obtained.

**Walking Tours.** The ordinary Italian rarely walks if he can possibly drive; and how walking can afford pleasure is to him an inexplicable mystery. In the more frequented districts, however, such as the vicinity of Rome, the natives are accustomed to this mania of foreigners, and are no longer surprised to find them exploring the Campagna and the Sabine and Alban Mts. on foot. There seems, moreover, to be a growing taste for walking among the Italians

themselves, as a great many stations of the *Club Alpino Italiano* † have recently been established for the purpose of rendering the Apennines more accessible to travellers. Cool and clear weather should if possible be selected, and the scirocco carefully avoided. The height of summer is of course unsuitable for tours of this kind.

**Riding.** A horse (*cavallo*) or donkey (*asino, somaro*), between which the difference of expense is slight, will often be found serviceable, especially in mountainous districts. The attendant (*pedone*) acts as a guide for the time being. Animals are provided for the use of ladies also. The charges are moderate. A previous bargain should be made, *tutto compreso*, a gratuity being added if the traveller is satisfied. The donkey-drivers have an unpleasant habit of inciting their animals to the top of their speed when passing through a town or village, and it is as well to warn them beforehand that their 'mancia' will suffer if they do not go quietly through the streets.

### VIII. Cycling.

(Communicated by *W. O'Meara*, Manager of C. T. C. Touring Bureau.)

Central Italy is not so well adapted to cycling as the N. regions. The roads are not so good as those about the Lakes or in the Veneto; the climate, too, is less favourable. Still there is considerable utility to be derived from one's wheel, especially in Tuscany.

Most English cyclists visit the country in the winter months, but it is quite feasible to ride in August and September, or in May and June, provided one takes the precaution of riding early and late, resting during the hotter portions of the day. The landscape is infinitely prettier than in winter.

In the winter months, provided the weather is dry, one can ride almost anywhere in perfect comfort, as far as the roads are concerned. In the warmer months the chief objection to the roads is the dust. This makes it absolutely necessary to have a gear-case, as otherwise one's chain is sure to become clogged. The cyclist's clothing should be all-wool and not too thin; the great difference in temperature makes the nights often feel chilly by comparison. When the sun is strong it is perhaps advisable to wear a white calico hat with very broad brim; and to protect one's eyes from dust, insects, and the glare of the sun it is prudent to wear goggles with coloured glasses. The machine should, of course, have a good brake and also a powerful lamp, for it is often pleasant to ride at dusk, when the heat of the day is over.

As regards the question of personal security, it is difficult to say anything precise. Cautious riders will not venture in the in-

† The headquarters of the Roman section are at Via del Collegio Romano 28, where information as to ascents in the Apennines is willingly given to members of foreign alpine clubs. The *Guida della Provincia di Roma*, by E. Abbate (Rome, 1891; 6 fr.), published on behalf of the club, is recommended for walking-tours among the mountains.

terior of the country south of Tuscany, though the Mediterranean coast road is commonly followed to Rome, or even as far south as Naples. The Adriatic coast, except along frequented stretches of road, is best left alone. Venturesome riders may, however, be interested to know that the Peninsula has been and is occasionally cycled over in all directions wherever there is a rideable road. But that applies to men only; ladies must not under any circumstances ride alone. On the whole the country is not suitable for cycling expeditions pure and simple: the wheel should be used only in conjunction with the railway, and the train should be taken to traverse regions of doubtful safety or of malarial character. Rome, however, is an excellent centre for cyclists.

The rule of the road varies in different parts of Central Italy. In Rome and its vicinity the rule is the same as in England; *i.e.* keep to the left in meeting, to the right in overtaking vehicles. Riders in Rome require a police-licence (10 fr.); apply at the *Questura*, Via Santi Apostoli 17. Comp. also pp. 131, 142.

The great bugbear of the cyclist who takes his machine into Italy is the Customs. On entering the country he receives a *bolletta*, usually available for six months; a leaden seal is attached to his machine, and he is called upon to deposit the sum of 80 fr. in gold (about 3*l.* 4*s.*), of which sum 40 fr. represents the duty, and the remainder an 'eventual fine' which is leviable should the cyclist fail to comply with the customs regulations. In addition, there is a varying fee of about 5 fr. to be paid for the *bolletta* and for the sealing. The sum deposited (in some cases only 40 fr. to cover the duty is required) is refunded when the machine is re-exported, provided the seals are still intact and the time limit has not expired. The recovery of the duty at a frontier station often entails considerable delay owing to the cautiousness of the customs officials, who are personally responsible for money paid out in error, and riders sometimes find themselves in an unpleasant dilemma, forcing them to decide either to continue their journey and forfeit the deposit, or to lose their express train and remain stranded on the frontier.

For this reason and for many others everyone taking a wheel into Italy — more especially those unacquainted with the language of the country — would do well to join the Cyclists' Touring Club (47 Victoria Street, Westminster, London, S.W.), whose members are exempted from making deposit of the duty, and are required only to show the tickets supplied them by the Club and to comply with a comparatively simple set of formalities. This Club has concluded agreements with a great number of hotels and restaurants whereby reduced prices are secured to its members. It keeps in stock the best maps and road books for the cyclist, and its Touring Bureau is ready to assist intending tourists with information of every kind

## IX. Hotels. Pensions. Private Apartments.

FIRST CLASS HOTELS, comfortably fitted up, are to be found at Rome, Siena, Perugia, and at most of the principal resorts of travellers in Central Italy. Several of those at Rome are kept by Swiss and German landlords. Room  $2\frac{1}{2}$ -6 fr., bougie 75 c. to  $1\frac{1}{2}$  fr., attendance 1 fr. (exclusive of the 'faccino' and porter), table d'hôte 4-6 fr., and so on. The charge for dinner (*pranzo, diner*) does not generally include wine, which is comparatively dear. For a prolonged stay an agreement may generally be made for pension at a more moderate rate. Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is apt to be raised. Luncheon (*colazione, déjeuner*), however, need not be ordered at the hotel. Meals served at other than the usual hours, or in the traveller's private rooms, are, of course, considerably dearer. The charge for the use of the hotel-omnibus from the station to the hotel is so high ( $1-1\frac{1}{2}$  fr.), that it is often cheaper to take a cab. It is also easier for those who use a cab (definite bargain as to fare) to proceed to another hotel, should they dislike the rooms offered to them. Rooms on the ground-floor should be avoided. — The best hotels in Rome are sometimes so crowded at the height of the season, that accommodation cannot always be reckoned upon even when ordered in advance. A reply post-card will, however, ensure definite information on the point, and so prevent trouble and disappointment.

The SECOND CLASS HOTELS, thoroughly Italian in their arrangements, are much cheaper, but they are rarely very clean or comfortable: R. 1-3, L.  $1\frac{1}{2}$ , A.  $1\frac{1}{2}$  fr. There is no table d'hôte, but in the larger towns there is generally a trattoria (p. xx) connected with the house. Morning coffee is usually taken at a café (p. xxii) and not at the inn. These inns (*Alberghi* or, in the smaller towns, *Locande*) will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may be visited even by ladies; but the new-comer should, perhaps, frequent first-class hotels only. It is quite customary to make enquiries as to charges beforehand. A dinner, for example at 2-3 fr., may be stipulated for, and in bargaining as to the charge for a room the 'servizio e candela' should not be forgotten. If no previous agreement has been made an extortionate bill is not uncommon. The landlord is generally prepared to have his first offer beaten down by the traveller, and in that expectation usually asks more at first than he will afterwards agree to accept. In small places it is quite usual to agree on a pension charge, including wine, even for a stay of only one day. — *Gratuities*, see p. xii. — *Matches* are seldom provided in these inns. Wax-matches (*cerini*) are sold in the streets (1-2 boxes, 10-15 c.). Soap is also an 'extra', for which a high price is charged.

*The recommendations of landlords as to hotels in other towns*

should be disregarded. They are not made with a single eye to the interests of the traveller.

Money and other valuables should either be carried on the person (p. xv) or entrusted to the landlord in exchange for a receipt.

The PENSIONS of Rome and Siena also receive passing travellers, but as the price of déjeuner is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume. Though the establishments mentioned in the Handbook are in every respect reliable, it may be said that, as a general rule, the pensions in Rome are inferior to those in Florence.

PRIVATE APARTMENTS are recommended for a prolonged residence. A distinct agreement as to rent should be made beforehand. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of some one acquainted with the language and customs of the place (*e.g.* a banker), in order that 'misunderstandings' may be prevented. For single travellers a verbal agreement with regard to attendance, linen, boot-cleaning, stoves and carpets in winter, a receptacle for fuel, and other details will generally suffice.

The popular idea of CLEANLINESS in Italy is behind the age. The traveller will rarely suffer from this shortcoming in the first-class hotels or even the better second-class hotels; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere insetticida* or *contro gli insetti* or Keating's; better procured before leaving home) or camphor somewhat repels their advances. The *zanzare*, or gnats, are a source of great annoyance, and often of suffering, during the summer and autumn-months. Windows should always be closed before a light is introduced into the room. Light muslin curtains (*zanzarieri*) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect powder over a spirit-lamp is also recommended, and pastilles (*fidiibus contro le zanzare*) may be purchased at the principal chemists' for the same purpose. A weak solution of carbolic or boracic acid in water is efficacious in allaying the discomfort occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing (*la biancheria*) will be useful in dealing with the washerwoman: Shirt (linen, cotton, woollen), *la camicia* (*di tela*, *di cotone*, *di lana*); night-shirt, *camicia di notte*; collar, *il collo*, *il colletto*; cuff, *il polsino*; drawers, *le mutande*; woollen undershirt, *una maglia*, *una fanelia* or *giubba di fanelia*; petticoat, *la sottana*; stocking, *la calza*; sock, *la calzetta*; handkerchief (silk), *il fazzoletto* (*di seta*). To give out to wash, *dare a bucato* (*di bucato*, newly washed); washing-list, *la nota*; washerwoman, laundress, *la stiratrice*, *la lavandaia*; buttons, *i bottoni*.

#### X. Restaurants, Cafés, Osterie.

RESTAURANTS of the first class (*Ristoranti*) in the larger towns resemble those of France or Germany, and have similarly high charges. — The more strictly national *Trattorie* are chiefly frequented by Italians and gentlemen travelling alone, but those of a better class *may be visited by ladies also*. They are generally open from 11 a.m.

till comparatively early in the evening, but are frequented chiefly between 5 and 8 p.m. Breakfast or a light luncheon (*colazione*) before 1 p.m. may be more conveniently obtained at a *café* (p. xxii). Dinner may be obtained à la carte ( $1\frac{1}{2}$ -3 fr.), and sometimes a *prezzo fisso* (2-5 fr.). The diner who wishes to confine his expenses within reasonable limits, should refrain from ordering dishes not mentioned in the bill of fare. Italian customers have no hesitation in sending away at once ill-cooked or stale dishes, and sometimes even inspect the meat or fish before it is cooked. Wine is usually brought in open bottles (p. xxii). The waiter is called *cameriere* (or *bottega*), but the approved way of attracting his attention is by knocking on the table. If too importunate in his recommendations or suggestions, he may be checked with the word '*basta*'. The diner calls for the bill with the words '*il conto*', and should check the items and addition. The waiter expects a gratuity of 2-5 soldi. — A late hour for the chief repast of the day should be chosen in winter, in order that the daylight may be profitably employed.

#### List of the ordinary dishes at the Italian restaurants: —

<i>Antipasti, Principii</i> , relishes taken as whets (such as sardines, olives, or radishes).	<i>Pesce</i> , fish. <i>Soglio</i> , a kind of sole. <i>Presciutto</i> , ham.
<i>Minestra</i> or <i>Zuppa</i> , soup.	<i>Salame</i> , sausage (usually with garlic, <i>aglio</i> ).
<i>Brodo</i> or <i>Consumè</i> , broth or bouillon.	<i>Pollo</i> , fowl.
<i>Zuppa alla Santè</i> , soup with green vegetables and bread.	<i>Oova</i> , eggs, <i>da bere</i> , soft, <i>dure</i> , hard, <i>al piatto</i> , poached.
<i>Minestra di riso con piselli</i> , rice-soup with peas.	<i>Anitra</i> , duck.
<i>Risotto</i> ( <i>alla Milanese</i> ), a kind of rice-soup (rich).	<i>Pollo d'India, Tacchino</i> , or <i>Gallinaccio</i> , turkey.
<i>Paste asciutte</i> , maccaroni, <i>al sugo e al burro</i> , with sauce and butter; <i>ai pomì d'oro</i> , with tomatoes.	<i>Gnocchi</i> , small puddings.
<i>Carne lessa, bollita</i> , boiled meat; <i>in umido</i> , <i>alla genovese</i> , with sauce; <i>ben cotto</i> , well-done; <i>al sangue</i> , <i>all'inglese</i> , underdone; <i>ai ferri</i> , cooked on the gridiron.	<i>Stufatino, cibreo</i> , ragout.
<i>Manzo</i> , boiled beef.	<i>Crochetti</i> , croquettes.
<i>Fritto</i> , una <i>Frittura</i> , fried meat.	<i>Pasticcio</i> , pie.
<i>Fritto misto</i> , a mixture of fried liver, brains, artichokes, etc.	<i>Contorno, Guarnizione</i> , garnishing, vegetables, usually not charged for.
<i>Arrosto</i> , roasted meat.	<i>Patale</i> , potatoes.
<i>Arrosto di vitello</i> , roast-veal.	<i>Polenta</i> , squashed maize.
<i>Bistecca</i> , beefsteak.	<i>Insalata</i> , salad.
<i>Maiale</i> , pork.	<i>Asparagi</i> , asparagus (green).
<i>Montone</i> , mutton.	<i>Spinaci</i> , spinach.
<i>Agnello</i> , lamb.	<i>Carciofi</i> , artichokes.
<i>Capretto</i> , kid.	<i>Piselli</i> , peas.
<i>Testa di vitello</i> , calf's head.	<i>Lenticchie</i> , lentils.
<i>Figato di vitello</i> , calf's liver.	<i>Cavoli fiori</i> , cauliflower.
<i>Braciola di vitello</i> , veal-cutlet.	<i>Gobbi, cardì</i> , artichoke-stalks (with sauce).
<i>Costoletta alla Milanese</i> , veal-cutlet, baked in dough.	<i>Zucchini</i> , gherkins.
<i>Esgaloppe</i> , veal-cutlet with bread-crumbs.	<i>Fave</i> , beans.
	<i>Fagiòli</i> , French beans.
	<i>Fagiolini</i> , young French beans.
	<i>Funghi</i> , mushrooms.
	<i>Mostarda francese</i> , simple mustard.
	<i>Mostarda inglese</i> or <i>Senape</i> , hot mustard.

<i>Sale</i> , salt.	<i>Fichi</i> , figs.
<i>Pepe</i> , pepper.	<i>Noci</i> , nuts.
<i>Ostriche</i> , oysters (good in winter only).	<i>Limone</i> , lemon.
<i>Dolce</i> , sweet dish.	<i>Arancio</i> , orange.
<i>Zuppa inglese</i> , a kind of trifle.	<i>Finocchio</i> , root of fennel.
<i>Frutta, Giardinetto</i> , fruit, dessert.	<i>Frittata</i> , omelette.
<i>Fragole</i> , strawberries.	<i>Pane francese</i> , bread made with yeast (the Italian is made without).
<i>Pera</i> , pear.	<i>Formaggio</i> , cheese ( <i>Gorgonzola, Stracchino</i> ).
<i>Mele</i> , apples.	
<i>Pérsiche, Pesche</i> , peaches.	<i>Burro</i> , butter.
<i>Uve</i> , grapes.	

Cafés are frequented for breakfast and luncheon, and are often crowded until a very late hour at night. In winter the tobacco-smoke is frequently objectionable.

*Caffè nero*, or coffee without milk, is usually drunk (15-25 c. per cup). *Caffè latte* is coffee mixed with milk before being served (30-50 c.; *cappuccino*, or small cup, cheaper); or *caffè e latte*, i.e. with the milk served separately, may be preferred. *Mischio* is a mixture of coffee and chocolate (20-30 c.). *Cioccolata*, or chocolate, 30-50 c. *Pans* (a roll) 5 c.; *pasta* (cake) 5-15 c.; bread and butter (*pans e burro*) 20 c. — The usual viands for lunch (*Colazione*) are ham, sausages, cutlets, beefsteaks, and eggs. Ices (*gelato*) of every possible variety are supplied at the cafés at 50-90 c. per portion; or a half portion (*mezza*) may be ordered. *Sorbetto*, or half-frozen ice, and *Granita*, iced-water (*limonata*, of lemons; *aranciata* of oranges; *di caffè*, of coffee) are other varieties. *Gassosa*, aerated lemonade, is frequently ordered. The waiter expects 5 c.

NEWSPAPERS (*giornali*). The principal Parisian newspapers are to be found at all the larger cafés, English rarely. — Roman newspapers, see p. 142.

Wine Shops (*osterie*), especially at Rome (with the exception of some of the better 'Tuscan wine-shops'), are a favourite haunt of the lower classes. The rooms are generally dirty and uninviting. Generally only wine is sold (*nero*, or at Rome *rosso*, red; *bianco*, white; *asciutto*, dry; *pastoso*, sweet), but bread and cheese may be obtained at some of the osterie. Those who sup at a wine-shop must bring their own eatables from a *pizzicarolo*, or dealer in comestibles. The reputation of the osterie varies with the quality of the wine; the number of customers is a good index of the latter.

In TUSCANY the best wines (all red) are: *Chianti* (best *Broglio*), *Rufina* (best *Pomino*). *Nipozzano*, *Altomera*, and *Carmignano* and *Aleatico* (sweet). *Orvieto* and *Montepulciano* are white wines produced farther to the south. — A 'fiasco' a straw-covered flask, usually holding three ordinary bottles, is generally brought, but only the quantity consumed is paid for. Smaller bottles may sometimes be obtained: *mezzo fiasco* (1/2), *quarto fiasco* (1/4), *ottavino* (1/8); these must be bought outright.

In ROME the commonest wines, besides the Tuscan, are those of the neighbourhood (*Vini dei Castelli Romani*), the favourites being *Frascati*, *Marino*, and *Genzano*. Wines of a better quality are sold in ordinary corked and labelled bottles. Table-wine (*vino da pasto*) is served in open flasks: 1/2 litre, *un mezzo litro*; 1/4 litre, *un quarto*; 1/8 litre, *un quinto* or *bicchiere*. The figures on the outside of the shops (6, 7, 8, etc.) indicate the price per 1/2 litre in soldi. In shops outside the town, the wine is very cheap and often excellent.

Cigars (*sigari*) in Italy are a monopoly of Government, and bad. The commonest home-made cigars are *Conchas* and *Trabucos* (20 c.); *Minghetti* (15 c.); *Virginia* (strong; 7½, 12, or 15 c.);

*Toscani, Napoletani, Cavaours* (long 10 c., short 7½ c.); etc. — Good *Havanna Cigars* (25-60 c.) and foreign *Cigarettes* may be bought at the 'Spaccio Normale' (p. 130) and other large shops in Rome. A few brands of English and French tobacco may be obtained at the Spaccio Normale at high prices. — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

## XI. Sights, Theatres, Shops, etc.

**Churches** are open in the morning till 12 or 12.30, and generally again from 4 to 7 p.m., while some of the most important remain open the whole day (comp. p. 139). Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals and for a week or two before Easter the works of art are often entirely concealed by the temporary decorations. The verger (*sagrestano*, or *nonzolo*) receives a fee of 30-50 c. or upwards, if his services are required.

**Museums**, picture-galleries, and other collections that belong to government are usually open from 10 to 3 or 4 o'clock, on weekdays at a charge of 1 fr., and on Sundays gratis. In Rome the collections of the Vatican and the private galleries are closed on Sundays and on ecclesiastical festivals. The national collections are closed only on the holidays recognized by government, viz. New Year's Day, Epiphany (Jan. 6th), King's birthday (March 14th), Easter Day, Ascension Day, Festa dello Statuto (first Sun. in June), Fête de Dieu (Corpus Domini), June 29th (SS. Peter and Paul), Assumption of the Virgin (15th Aug.), Sept. 8th (Nativity of the Virgin), Sept. 20th (anniversary of the entry of the Italian troops in 1870, see p. 157), Nov. 1st (All Saints' Day), Queen's birthday (Nov. 20th), Dec. 8th (Immaculate Conception), and Christmas Day. In smaller towns museums and galleries are also often closed during the Carnival, on Palm Sunday, Whitsunday and Whitmonday, and on the day sacred to the local patron saint.

Those who desire to study, draw, or copy in the papal museums or private collections must procure a *Permesso* through their consul. For the *Papal Museums* permission is granted by the Archbishop of Petra (maggior-domo of the pope) at his office, the written application having been left there a day or two previously. (Separate permessi required for the museums of the Vatican and Lateran, the Vatican picture-gallery, and Raphael's Logge.) In the case of *Private Galleries*, application must be made to the proprietor in Italian or French, stating also which picture it is intended to copy, and the size and description of the copy. In some collections copies of the original size must not be made. As to this and similar regulations, information should be previously obtained from the custodian. The following form of application to the Monsgr. Maggiordomo, may be also addressed to a principe or marchese, the Revma being in this case omitted.

*Eccellenza Româ,*

*Il sottoscritto, che si trattiene a Roma con lo scopo di proseguire in questa capitale i suoi studi artistici (storici, etc.), si prende la libertà di rivolgersi con questa a Vrâ Eccellenza Româ pregando La perchè voglia accordargli il grazioso permesso di far degli studi (dei disegni, delle notizie, etc.) nel Museo (nella Galleria) Vaticano.*

*Sperando di essere favorito da Vrâ Eccellenza Româ e pregando La di gradire anticipatamente i più sinceri suoi ringraziamenti, ha l'onore di protestarsi col più profondo rispetto*

*Roma li . . .*

*A Sua Eccellenza Româ*

*Luigi Arcivescovo di Petra*

*Maggiordomo di Sua Santità.*

*di Vrâ Eccellenza Româ  
Uâmo Obbino Scrittore  
N. N.*

In the Government Collections artists who can prove their right to that character receive through their counsels free admission and permission to make copies. Archæologists and scholars obtain similar privileges through the Archæological Society (p. 131) or other learned society. Those who desire to draw, take measurements, or photograph (with tripod-cameras, not with hand-cameras) in the Forum or on the Palatine require similar permessi.

**Theatres.** Performances in the large theatres begin at 8, 8.30, or 9, and terminate at midnight or later, operas and ballets being exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. The pit (*platéa*) is the usual resort of the men. In addition to the ticket of admission (*biglietto d'ingresso*) a second ticket must be obtained for reserved seats (*poltone* or *posti distinti*) or for a box (*palco*), and usually for the pit also. Ladies frequent the boxes, which must always be secured in advance. — The theatre is the usual evening-resort of the Italians, who seldom observe strict silence during the performance of the music.

**Shops** rarely have fixed prices. As a rule two-thirds or three-quarters of the price asked should be offered (*contrattare* = to bargain). 'Non volete' (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy adjustment. In the case of extensive purchases, part at least of the price should be retained until the purchaser has had an opportunity of personally ascertaining whether the articles have been delivered as selected. If the shopkeeper object to this arrangement, it is usually safer not to buy. Purchases should never be made by the traveller when accompanied by a valet-de-place. These individuals by tacit agreement receive at least 10 per cent of the purchase-money, which of course comes out of the purchaser's pocket. English is spoken in many of the shops.

## XII. Post Office. Telegraph.

In the larger towns the Post Office is open daily from 8 a. m. to 8 or 8.30 p.m. (also on Sundays and holidays), in smaller places it is generally closed in the middle of the day for two or three hours.

Letters (whether '*poste restante*', Italian '*ferma in posta*', or to *the traveller's hotel*) should be addressed very distinctly, the sur-

name should be underlined, and the name of the place should be in Italian. When asking for letters the traveller should present his visiting-card instead of giving his name orally. — Postage-stamps (*francobolli*) are sold at the post-offices and at many of the tobacco shops. The Italian for letter-box is *Buca* or *Cassetta* (for letters, *per le lettere*; for printed papers, *per le stampe*).

LETTERS of 15 grammes ( $\frac{1}{2}$  oz., about the weight of three sous) by town-post 5 c., to the rest of Italy 20 c., abroad (*per l'estero*) to any of the states included in the postal union (now comprising the whole of Europe as well as the United States, Canada, etc.) 25 c. The penalty (*segnatassa*) for insufficiently prepaid letters is double the deficiency. — POST-CARDS (*cartolina postale*) for both Italy and abroad 10 c., reply-cards (*con risposta pagata*), inland 15 c., for abroad 20 c. — LETTER-CARDS (*biglietto postale*), for the city 5 c., for Italy 20 c., for foreign countries 25 c. — BOOK-PACKETS (*stampo sotto fascia*) 2 c. per 50 grammes, for abroad 5 c. — REGISTRATION-FEE (*raccomandazione*) for letters for the same town and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed (*raccomandata*) and the stamps must be affixed in front at the different corners. — POST OFFICE ORDERS, see p. x.

A PARCEL Post exists between Italy and Great Britain, the rates and conditions of which may be ascertained at any post office. The parcels must be carefully packed and fastened and may not contain anything in the shape of a letter; and a custom-house declaration must be filled up for each. Articles such as flowers, etc., not liable to duty are best sent as samples of no value (*campioni senza valore*) in Italy 2 c. per 50 gr., abroad 10 c., each additional 50 gr. 5 c. (maximum 350 gr.).

**Telegrams.** For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr.: Great Britain 26 c., France 14, Germany 14, Switzerland 6-14, Austria 6-14, Belgium 19, Holland 23, Denmark 23, Russia 42, Norway 34, Sweden 26 c. — To America from  $3\frac{3}{4}$  fr. per word upwards, according to the state. — In Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special haste (*telegrammi urgenzi*), which take precedence of all others, may be sent in Italy at thrice the above rates.

### XIII. Climate of Rome. Health.

By Dr. Hermann Reimer.

The climate of Rome is determined by its situation in the Campagna, almost equidistant from the Apennines and the sea (14 M.), and about 100 ft. above the level of the latter. During winter the prevalent wind is the *Tramontana*, a term applied not only to the N. wind but also to the N.N.E. wind (*Greco*); it blows more and more frequently from October to December, then becomes gradually rarer, and by April or May ceases altogether. This dry and cool (sometimes even cold) wind is generally accompanied by a clear sky, and except when unusually violent (in which case it irritates the mucous membrane) is not found trying even by invalids. The *Scirocco*, a general name for the S.E., S., and S.W. winds, is especially prevalent in October and April. It has an alleviating effect upon colds and coughs, but is apt to take away the appetite and impair the nervous energy.

*The most favourable month for a visit to Rome is October, dur-*

He was born in the town of Varna, in the year 1860. He has been a teacher in the primary schools of Varna and the surrounding towns. He has also taught in the secondary school of Varna. He has written several books on history and geography. He has also written some poems and stories. He died on June 21, 1910, at the age of 50 years.

The visitor should exercise some care in choosing his apartments and in seeing that they are supplied with all needful comforts. Carpets and stoves are indispensable. A southern aspect is absolutely

essential for the delicate, and highly desirable for the robust. An Italian proverb says: '*Dove non va il sole, va il medico*'. Rooms on the upper floor are drier than those on the groundfloor. Windows should be closed at night.

Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Even in summer it is advisable not to wear too light clothing. Flannel is strongly recommended. — The Pincio is the safest promenade in Rome, but a prolonged sojourn in the somewhat damp gardens of the Villa Borghese is not advisable. The visitor should be careful not to drive in an open carriage after dark, or to sit in the evening in such malarial places as the Colosseum. In visiting picture-galleries or churches on warm days, it is advisable to drive thither and walk back, as otherwise the visitor enters the chilly building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, only dogs and foreigners (*Inglesi*) walk in the sun, Christians in the shade. Umbrellas or goggles of coloured glass (grey, concave glasses to protect the whole eye are best) may be used with advantage when a walk in the sun is unavoidable. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a siesta of moderate length is often refreshing.

The drinking-water of Rome is very pure and palatable, but strongly impregnated with lime, which makes it unsuitable for those suffering from gout, and sometimes causes constipation. The water of the *Trevi* has the least lime, that of the *Marcia* the most. Persons with delicate chests often find a winter in Rome very beneficial. It is less dusty than the Riviera, and not so windy as the Sicilian health-resorts. — *Typhus Fever* does not occur in Rome as an epidemic, and since the decrease in cases of malaria, Rome is now the healthiest town in Italy (mortality about 2½ per cent).

There are several good English and German doctors in Rome, but it is sometimes wise, in the case of maladies arising from local causes, to employ native skill. German and English chemists are preferable to the Italian. Foreigners frequently suffer from diarrhoea in Italy, which is generally occasioned by the unwonted heat. Ice and rice are two of the commonest remedies. The homœopathic tincture of camphor may also be mentioned. In such cases, however, thorough repose is the chief desideratum. A small portable medicine-case, such as those prepared and stocked with tabloid drugs by *Messrs. Burroughs, Wellcome, & Co.*, Holborn Viaduct, London, will often be found useful.

#### XIV. Bibliography of Rome.

The literature on the history and topography of Rome, especially of ancient Rome, is so extensive, that it is impossible to do more than indicate a few of the most useful modern works on the subject. At the revival of learning after the dark ages numerous scholars, such as *Poggio* (1440), *Flavio Biondo*, and *Lucio Fauno*, devoted themselves with enthusiasm to exploration in this field. Th

most important of the mediæval works on Rome is *Nardini's Roma Antica* (1666), edited by Nibby in 1818.

#### English.

**ARCHÆOLOGY AND TOPOGRAPHY OF ANCIENT ROME.** — *The Remains of Ancient Rome*, by J. H. Middleton (2 vols.; Edinburgh, 1892), the best of the more recent books on the subject. — *Ancient Rome in the Light of Recent Discoveries* (London, 1888), *Pagan and Christian Rome* (London, 1892), and *Ruins and Excavations of Ancient Rome* (London, 1897), all by R. A. Lanciani. — *Rome and the Campagna*, by R. Burn (London, 1876). — *The City of Rome*, by T. H. Dyer (2nd ed.; London, 1883). — *Archæology of Rome*, profusely illustrated (London, 1872-80), and *Architectural History of Rome*, both by J. H. Parker. — *Architectural Antiquities of Rome*, by Taylor & Cresy (London, 1874). — *Roma Sotterranea*, by Northcote & Brownlow (London, 1876-84), dealing with the catacombs. — *Rome, Ancient and Modern*, by Rev. Dr. Donovan (4 vols.; London, 1842), based on the works of Nibby (see below). — *Topography of Rome and its Vicinity*, by Sir William Gell (London, 1846).

*The Cities and Cemeteries of Etruria*, by George Dennis (2nd ed., 2 vols. London, 1883) and *Tour to the Sepulchres of Etruria*, by Mrs. Hamilton Gray (1843) are among the most useful books on Etruria.

**MODERN ROME.** *Guide to the Public Collections of Classical Antiquities in Rome*, by Helbig and Reisch (Engl. translation, 2 vols.; Leipsic, 1895-96), a valuable and convenient handbook to the sculpture-galleries. — *Walks in Rome* (13th ed., 2 vols.; London, 1888), a cicerone for the ordinary visitor, and *Days near Rome* (3rd ed., 2 vols.; London, 1884), both by A. J. C. Hare. — *Rome: its Monuments, Arts, and Antiquities* (London, 1887), translated from the French of Francis Wey (see below). — *Rome of Today and Yesterday* by John Dennis (3rd ed.; New York, 1896). — *Ave Roma Imperialis*, by F. Marion Crawford (London, 1898). — *Rome and Pompeii: Archaeological Rambles* (London, 1896), translated from the French of G. Boissier (see below). — *Roba di Roma*, by W. W. Story (1863 and several later editions) describes many of the present and past customs of modern Rome. — *Handbook to Christian and Ecclesiastical Rome* (4 parts; London, 1897 seq.) gives information as to the liturgy in Rome (especially in part ii) and other ecclesiastical matters.

**HISTORY.** The reader need scarcely be reminded of the histories of Gibbon, Arnold, Mervale, Liddell, Gilman, and Bury, nor of the English translations of Mommsen, Niebuhr, Duruy, Ihne, and Ranke. — Seven vols. of an English translation of the mediæval history of Gregorovius (p. xxix) have been published (1891-99).

**FICTION.** *Transformation*, or *The Marble Faun*, by Nathaniel Hawthorne, contains much incidental matter of interest for the visitor to Rome. — See also George Sand's 'Daniella', Andersen's 'Improvisatore', Miss Roberts's 'Mademoiselle Mort', Ouida's 'Ariadne', and Zola's 'Rome'. Becker's 'Gallus', Cardinal Wiseman's 'Fabiola', Graham's 'Neogra', Lockhart's 'Valerius', and Westbury's 'Acte' are tales dealing with the life of ancient Rome.

#### Foreign.

**ITALIAN.** *Nuova Descrizione di Roma Antica e Moderna 1820*, by C. Fea. *Indicazione Topografica di Roma Antica* (6th ed., 1850) and other works by Canina.

*Roma nell' Anno 1838*, by Nibby (4 vols.; 1843).

**FRENCH.** *Rome, Description et Souvenir*, by Francis Wey, a handsome illustrated work, with 358 wood-cuts (3rd ed., Paris, 1875).

*Rome au Siècle d'Auguste*, by Dezobry (1844).

*Promenades Archéologiques* (Paris, 1881), and *Nouvelles Promenades* (Paris, 1886), both by Boissier.

*Rome et ses Monuments*, by Debleser (1882; useful information about church services and other ecclesiastical matters).

*Les Antiquités de la Ville de Rome aux XIV<sup>e</sup>, XV<sup>e</sup>, et XVI<sup>e</sup> siècles*, by E. Müntz (Paris; 1886).

GERMAN. *Geschichte und Beschreibung der Stadt Rom*, by Sachse (1824). *Beschreibung Roms*, by Niebuhr, Platner, Bunsen, Ulrichs, and others, a learned and extensive work forming the basis for all subsequent exploration (6 vols., 1830-42). An abridgment of this work, in 1 vol., was issued by Platner and Ulrichs in 1845.

*Handbuch der Römischen Alterthümer*, by W. A. Becker, a useful supplement to the foregoing (numerous references to classical authors) *Topographie der Stadt Rom im Alterthum*, by H. Jordan (3 vols.; 1871-85). *Topographie der Stadt Rom*, by O. Richter (1889).

*Formae Urbis Romae*, by Kiepert and Hülsen, with comparative maps of ancient and modern Rome (Berlin, 1896). These three works give an account of the present state of the excavations.

*Die Ruinen Roms*, by Reber (4th ed., Leipzig, 1883).

*Darstellungen aus der Sittengeschichte Roms in der Zeit von August bis zum Ausgang der Antonine*, by L. Friedlaender (6th ed., 1888-90).

*Geschichte der Stadt Rom im Mittelalter*, by Ferdinand Gregorovius, a history of Rome in the middle ages, closing in 1537 (1858-72).

*Geschichte der Stadt Rom*, by A. von Reumont, a history of Rome from its foundation to 1846 (8 vols.; Berlin, 1867-70).

*Geschichte Roms und der Päpste im Mittelalter*, by H. Grisar, S. J., with special reference to the history of civilization and art (Freiburg, 1898).

*Winckelmann und seine Zeitgenossen*, by C. Justi (2nd ed.; 1898). *Das alte Rom*, by Bühlmann and Wagner, a panorama with the entry of Constantine the Great in 312 A.D., is an excellent aid to forming an idea of the appearance of ancient Rome (Munich, 1890).

## History of the City of Rome.

Difficult as it undoubtedly is to trace the career of the Eternal City throughout upwards of two thousand years, and to mark and appreciate the manifold vicissitudes which it has undergone, the traveller will naturally desire to form some acquaintance with the history of the ancient centre of Western civilisation, the city of the Republic and Empire, on the ruins of which the seat of a vast ecclesiastical jurisdiction was afterwards founded, and now the capital of an important and steadily progressing modern state. Wherever we tread, our thoughts are involuntarily diverted from the enjoyment of the present to the contemplation of the past; and the most careless of pleasure-seekers will find it difficult to withstand the peculiar influence of the place. The following sketch is merely designed to put the traveller in the way of making farther researches for himself, and deals exclusively with those leading and general facts with which he ought to be acquainted before proceeding to explore the city in detail.

As the more remote history of Italy is involved in much obscurity, so also the origin of the city of Rome is to a great extent a matter of mere conjecture. It was not till a comparatively late period that the well-known legend of Romulus and Remus was framed, and the year B. C. 753 fixed as the date of the foundation.

In all probability, however, Rome may lay claim to far greater antiquity. We are led to this conclusion, not only by a number of ancient traditions, but also by the discovery in Latium of relics of the flint-period, an epoch far removed from any written records. The *Palatine* was regarded by the ancients as the nucleus of the city, around which new quarters grouped themselves by slow degrees; and it was here that Romulus is said to have founded his city, the *Roma Quadrata*, of which Tacitus (Ann. 12, 24) states the supposed extent. Modern excavations have brought to light portions of the wall, gateways, and streets which belonged to the most ancient settlement (see p. 265). After the town of Romulus had sprung up on the *Palatine*, a second, inhabited by Sabines, was built on the *Quirinal*, and the two were subsequently united into one community. Whilst each retained its peculiar temples and sanctuaries, the *Forum*, situated between them, and commanded by the castle and the temple of Jupiter on the *Capitol*, formed the common focus and place of assembly of the entire state, and the Forum and *Capitol* maintained this importance down to the latest period of ancient Rome. The rapid growth of the city is mainly to be attributed to its situation, the most central in the peninsula, alike adapted for a great commercial town, and for the capital of a vast empire. The advantages of its position were thoroughly appreciated by the ancients themselves, and are thus enumerated by Livy (5, 54): 'flumen opportunum, quo ex mediterraneis locis fruges devehantur, quo maritimi commeatus accipientur, mare vicinum ad commoditates nec expositum nimia propinquitate ad pericula classium externarum, regionum Italiae medium, ad incrementum urbis natum unice locum'. The Tiber was navigable for sea-going ships as far as Rome, whilst its tributaries, such as the Anio, Nera, Chiana, and Topino, contained sufficient water for the river vessels which maintained a busy traffic between Rome and the interior of the peninsula. The state of these rivers has, however, in the course of ages undergone a complete revolution, chiefly owing to the gradual levelling of the forests on the mountains, and at the present day the lower part only of the Tiber, below Orte, is navigable.

Whilst the origin of the capital of the world is traditionally referred to Romulus, its extension is attributed with something more of certainty to Servius Tullius. Around the twin settlements on the *Palatine* and *Quirinal*, extensive suburbs on the *Esquiline* and *Caelius*, as well as on the lower ground between the hills, had sprung up; for not only were numerous strangers induced to settle permanently at Rome on account of its commercial advantages, but the inhabitants of conquered Latin towns were frequently transplanted thither. Out of these heterogeneous elements a new civic community was organised towards the close of the period of the *inga*, and its constitution commemorated by the erection of the *ilian Wall*. This structure included an external wall round the

whole of the town, and also the fortifications of the Capitol and other heights within it. The outer wall led from the N. slope of the Capitol across what was later the Forum of Trajan, skirted the Quirinal, and turned to the S.E. at the gardens of Sallust (pp. 154, 156). For more than  $\frac{3}{4}$  M. at this part of the circuit, where the artificial defences are not aided by nature, the wall was replaced by a rampart about 80 ft. in breadth, with a moat 100 ft. wide in front of it. Considerable remains of this rampart are extant near the railway-station (p. 159). The wall recommenced on the E. side of the Esquiline, skirted the S. slope of the Cælius, enclosed the two summits of the Aventine, and ended at the Tiber (below St. Sabina's, p. 274). While care was taken thus to protect the city externally, the kings were not less solicitous to embellish the interior with handsome buildings. To this period belong the *Temple of Jupiter Capitolinus* (p. 226), the *Circus* in the valley between the Palatine and the Aventine (p. 274), the *Carcer Mamertinus* (p. 260), and above all the *Cloaca Maxima* (p. 272), destined to drain the swampy site of the Forum, and still admired for its massive construction. This energetic and brilliant development of the city under the kings of the Tarquinian family in the 6th cent. B.C. came to a close with the expulsion of the last king Tarquinius Superbus (509).

During the first century of the REPUBLIC the united efforts of the citizens were directed to the task of establishing themselves more securely in the enjoyment of their new acquisitions; and in this they succeeded, although not without serious difficulty. It was a hard and bitter period of probation that the nation had to undergo in the first period of its new liberty, and it was not till the decline of the Etruscan power that Rome began to breathe freely again. After protracted struggles she succeeded in conquering and destroying her formidable rival Veii (396), a victory by which the Roman supremacy was established over the south of Etruria as far as the Ciminian Forest. Shortly afterwards (390) the city, with the exception of the Capitol, was taken and entirely destroyed by the Gauls. Although this catastrophe occasioned only a transient loss of the prestige of Rome, it produced a marked effect on the external features of the city. The work of re-erection was undertaken with great precipitation; the new streets were narrow and crooked, the houses poor and unattractive, and down to the time of Augustus, Rome was far from being a handsome city. Her steadily increasing power, however, could not fail in some degree to influence her architecture. During the contests for the supremacy over Italy, the first aqueduct and the first high-road were constructed at Rome by *Appius Claudius* in 312 (*Aqua and Via Appia*, p. 377); in 272 a second aqueduct (*Anio Vetus*) was erected. Down to the period of the Punic wars Rome had not extended beyond the walls of *Servius Tullius*; but, after the overthrow of Carthage had constituted her

mistress of the world, the city rapidly increased. The wall was almost everywhere demolished to make room for new buildings, so that even in the time of Augustus it was no longer an easy matter to determine its former position, and new quarters now sprang up on all sides. During the last century B.C., after the Graeco-Asiatic wars of the previous century had brought the Romans into contact with the civilisation of the East, the city began to assume an aspect more worthy of its proud dignity as capital of the civilised world. The streets, hitherto unpaved, were now converted into the massive lava-causeways which are still visible on many of the ancient roads (e. g. Via Appia). The highest ambition of the opulent nobles was to perpetuate their names by the erection of imposing public buildings. Thus in 184 M. Porcius Cato erected the first court of judicature (*Basilica Porcia*) in the Forum, and others followed his example. Speculation in houses was extensively carried on, and it was by this means that the Triumvir Crassus, among others, amassed his fortune; for rents were high, and the houses of a slight and inexpensive construction. These *insulae*, or blocks of houses erected for hire, contrasted strikingly with the *domus*, or palaces of the wealthy, which were fitted up with the utmost magnificence and luxury. Thus the tribune Clodius, the well-known opponent of Cicero, paid 14,800,600 sesterces (i. e. about 150,000*l.*) for his house. The ordinary building material consisted of sun-dried bricks (*lateres*), while the volcanic stone (*tufa* and *peperino*) of the neighbourhood was used for the more ambitious edifices. Among the comparatively few extant buildings of the Republican period are the *Tabularium* of B. C. 78 (p. 241), the *Ionic Temple* at the Ponte Emilio (p. 273), and the tombs of the *Scipios* (p. 281), *Bibulus* (p. 193), and *Caecilia Metella* (p. 379).

The transformation of the republic into a MILITARY DESPOTISM involved the introduction of a new architectural period also. Usurpers are generally wont to direct their energies to the construction of new buildings, with a view to obscure the lustre of the older edifices, and to obliterate the associations connected with them. Caesar himself had formed the most extensive plans of this nature, but their execution was reserved for his more fortunate nephew. Of all the ruins of ancient Rome those of the buildings of Augustus occupy by far the highest rank, both in number and importance. The points especially worthy of note are the *Campus Martius* with the *Pantheon* (p. 208) and the *Thermae of Agrippa* (p. 209), the *Theatre of Marcellus* (p. 224), the *Porticus of Octavia* (p. 224) and the *Mausoleum of Augustus* (p. 189), the *Basilica Julia* (p. 243), the *Domus Augustana* on the Palatine (p. 267) and the *Forum of Augustus* with the *Temple of Mars* (p. 262). No fewer than 82 temples were restored by Augustus ('templorum omnium conditorem ac restitutorem' as he is termed by Livy), who might well boast of having

found Rome of brick and left it of marble. The wonderful hard bricks, the time-resisting qualities of which excite our admiration in the Roman buildings of the next 500 years, now came into use, supplemented by the beautiful travertine from the vicinity of Tivoli, while the walls were lined with marble from Carrara, Paros and other Greek islands, Numidia ('giallo antico'), Laconia ('rosso antico'), and Eubœa ('cipollino'). The administration and police-system of the city were also re-organised by Augustus, who divided Rome into 14 quarters (*regiones*), adapted to its increased extent (p. xxxiv). A corps of watchmen (*vigiles*), who also served as firemen, was appointed to guard the city by night. These and other wise institutions, as well as the magnificence attained by the city under Augustus, are depicted in glowing terms by his contemporaries. His successors followed his example in the erection of public edifices, each striving to surpass his predecessors. In this respect *Nero* (54-68) displayed the most unbridled ambition. The conflagration of the year 64, which reduced the greater part of Rome to ashes, having been ignited, it is said, at the emperor's instigation, afforded him an opportunity of rebuilding the whole city in a modern style and according to a regular plan. For his own use he erected the '*Golden House*', a sumptuous palace with gardens, lakes, and pleasure-grounds of every description, covering an enormous area, extending from the Palatine across the valley of the Colosseum, and far up the Esquiline (p. 255). These and other works were destroyed by his successors, and well merited their fate; the fragments which still bear the name of Nero at Rome are insignificant.

The FLAVIAN DYNASTY, which followed the Julian, has on the other hand perpetuated its memory by a number of most imposing works, which have survived, though in ruins, to the present day, above all the *Colosseum* (p. 255), which has ever been regarded as the symbol of the power and greatness of Rome, and the *Triumphal Arch of Titus* (p. 254) erected on the summit of the Velia to commemorate the destruction of Jerusalem. Under *Trajan*, architecture received a new impetus, and indeed attained the highest development of which the art was capable at Rome. To this the *Forum of Trajan* (p. 263), with the column, and the reliefs afterwards employed to decorate Constantine's arch, bear eloquent testimony. Under the next emperor *Hadrian* the majestic dome of the *Pantheon* (p. 208) was erected, but the other monuments of his reign, such as the *Temple of Venus and Roma* (p. 254), and his *Mausoleum* (p. 301), exhibit traces of degeneracy. The culminating point both of art and of political greatness had been attained. Thenceforward the greatness of the empire began gradually, but steadily, to decline.

The same degeneration is seen in the time of the ANTONINES. These monarchs were remarkable for their excellent qualities as sovereigns, and their peaceful sway has frequently been regarded as the period during which mankind in general enjoyed the greatest prosperity.

There is even a tradition that 'the good old times' will return when the equestrian statue of the worthy *Marcus Aurelius* (p. 229), the gilding of which has almost entirely disappeared, shall resume its costly covering. This, however, was but the lull preceding a storm. The great plague under the latter emperor was the first of a series of fearful calamities which devastated the empire. Throughout an entire century civil wars, incursions of barbarians, famine, and pestilence succeeded each other without intermission. Although Rome was less affected by these horrors than the provinces, it is computed that the population of the city, which at the beginning of the 2nd cent. was about  $1\frac{1}{2}$  million, had dwindled to one-half by the time of *Dioctletian*. A constant decline in architectural taste is traceable; but, as building always formed an important feature in the policy of the emperors, the number and extent of the ruins of this period are considerable. To this epoch belong the *Column of Marcus Aurelius* (p. 191), the *Arch of Sept. Severus* (p. 248), the magnificent *Baths of Caracalla* (p. 279), and the huge *Thermae of Dioctletian* (p. 159).

After the Punic War the walls of the city had been suffered to fall to decay, and during nearly five centuries Rome was destitute of fortification. Under the emperor *Aurelian*, in 270 A.D. however, danger became so imminent that it was deemed necessary again to protect the city by a wall against the attacks of the barbarians. This structure is to a great extent identical with that which is still standing. The latest important ruins of antiquity bear the name of **CONSTANTINE THE GREAT**, viz. the *Basilica* (p. 253), *Baths* (pp. 169, 204), and *Triumphal Arch* (p. 259). The two former were, however, erected by his rival Maxentius. Constantine manifested little partiality for Rome and ancient traditions, and the transference of the seat of empire to *Byzantium* (in 330) marks a decided turning-point in the history of the city, as well as in that of the whole empire. Rome indeed was still great on account of its glorious past and its magnificent monuments, but in many respects it had sunk to the level of a mere provincial town. No new works were thenceforth undertaken, and the old gradually fell to decay.

The city was still divided, in accordance with the **AUGUSTAN SYSTEM**, into fourteen regions, in enumerating which we shall name the principal ruins belonging to each: — 1. *Porta Capena*, *Via Appia*, within the city (p. 278); 2. *Caelimontium*, *Cælius* (p. 282); 3. *Isis et Serapis*, *Colosseum* (p. 255), *Baths of Trajan* (p. 260); 4. *Templum Pacis*, *Venus et Roma* (p. 254), *Basilica of Constantine* (p. 253), *Temple of Faustina* (p. 252); 5. *Esquillæ*, *Temple of Minerva Medica* (p. 176); 6. *Alta Semita*, *Baths of Constantine* (p. 204) and *Dioctletian* (p. 168); 7. *Via Lata*, between the modern Corso, the Quirinal, and *Pincio* (p. 189); 8. *Forum Romanum*, the republican and imperial Fora (pp. 242, 260) and the *Capitol* (p. 226); 9. *Circus Flamininus*, *Theatre of Marcellus* (p. 224) and *Pompey* (p. 220), *Porticus of Octavia* (p. 224), *Pantheon* (p. 203), *Column of Marcus Aurelius* (p. 191), and the *Temple of Neptune* (p. 181); 10. *Palatium*, *Palatine* (p. 265); 11. *Circus Maximus*, temple in the *Forum Boarium* (p. 272); 12. *Piscina Publica*, *Baths of Caracalla* (p. 279); 13. *Aventinus*, *Pyramid of Cestius* (p. 277); 14. *Transiberim*, *Trastevere* and the *Borgo*. According to the statistics of this period, Rome possessed 19 aqueducts; and although four

only of these are now in use, there is probably no city in the world which can boast of such an excellent supply of water as Rome. The banks of the Tiber were connected by 8 bridges. There were 423 streets, 1790 palaces, and 46,602 dwelling-houses. Among the public structures are mentioned 11 Thermae, 856 baths, 1352 fountains in the streets, 36 triumphal arches, 10 basilicas, etc. When the grandeur and magnificence suggested by these numbers is considered, it may occasion surprise that comparatively so few relics now remain; but it must be borne in mind that the work of destruction progressed steadily during nearly a thousand years, and was not arrested till the era of the Renaissance, but for which even the monuments still extant would ere now have been consigned to oblivion.

The *Catacombs*, the earliest burial-places of the CHRISTIANS, illustrate the gradual progress of this interesting community, in spite of every persecution, from the 1st century onwards. At the beginning of the year 313 Constantine issued his celebrated decree from Milan, according to Christianity equal rights with all other religions. This was the decisive step which led to the union of the church with the state. In 325 the first ecumenical council was held at Nicæa, and in 337 the emperor caused himself to be baptised when on his death-bed. Tradition attributes the earliest ecclesiastical division of Rome into seven diaconates to *St. Clement*, the fourth bishop, and St. Peter is said to have founded the first place of worship in the house of the senator Pudens, now the church of *Santa Pudenziana* (p. 171). To *Calixtus I.* (217-22) is ascribed the foundation of the church of *Santa Maria in Trastevere* (p. 359), and to *Urban*, [his successor, that of *Santa Cecilia* (p. 360)]. About the beginning of the fourth century *Sant' Alessio* and *Santa Prisca* on the Aventine (pp. 276, 278) are supposed to have been founded. Of these churches, however, and also of the edifices erected by CONSTANTINE, no trustworthy record has been handed down to us. To that monarch tradition attributes the foundation of the following churches — the *Lateran*, *St. Peter's*, *San Paolo Fuori*, *Santa Croce in Gerusalemme*, *Sant' Agnese Fuori*, *San Lorenzo Fuori*, and *Santi Pietro e Marcello* at Torre Pignattara (p. 375), — but probably erroneously, with the exception of the first, which was styled 'omnium urbis et orbis ecclesiarum mater et caput'. It is, however, noteworthy that the oldest and most important churches were generally outside the gates, or at least in their immediate vicinity; and this is accounted for by the fact that the Roman aristocracy at first clung tenaciously to the old traditions, and for a long period the city preserved its heathen character. The state at length overcame this antagonism. In 382 the altar of Victoria was removed from the senate-hall, and in 408 the ancient religion was at length deprived by a law of Honorius of all its temporal possessions, and thus indirectly of its spiritual authority also. The destruction of the ancient temples, or their transformation into Christian places of worship now began, and the churches rapidly increased in number. At this early period Rome possessed 28 parish churches (*tituli*), besides numerous chapels, and among them arose the five *PATRIARCHAL CHURCHES*, presided over by the pope, and forming a community to

which the whole body of believers throughout the world was considered to belong. These five were *San Giovanni in Laterano*, *San Pietro*, *San Paolo*, *San Lorenzo*, and *Santa Maria Maggiore*. Besides these, *Santa Croce in Gerusalemme* and *San Sebastiano*, erected over the catacombs of the Via Appia, enjoyed special veneration. These formed the 'Seven Churches of Rome' to which pilgrims flocked from every part of western Christendom. The number of monasteries now steadily increased, and at the same time the inroads of poverty made rapid strides.

In the 4TH CENTURY the cultivation of the Roman Campagna began to be seriously neglected, and in an official document of the year 395 it is stated that upwards of 500 square miles of arable land had been abandoned and converted into morass. The malaria at the same time extended its baneful sway from the coast into the interior of the country. The storms of the barbarian invasions greatly aggravated the misery. Although the Vandals and Goths are often erroneously held responsible for the destruction of all the great monuments of antiquity, which, on the contrary, *Theodoric the Great* did his utmost to protect, Rome doubtless suffered terribly from having been the scene of their battles and pillagings. In 410 the city was plundered by Alaric, and in 445 by the Vandals, and in 537 it sustained its first siege from the Goths under *Vitiges*. They laid waste the Campagna and cut off all the supplies of water brought to the city by the aqueducts, but the skill of *Belisarius*, and the strength of the walls, particularly those of the Castle of Sant' Angelo, effectually repelled their attacks on the city. In March, 538, they were at length compelled to abandon their designs, after having beleaguered the city for upwards of a year. In December, 546, *Totila*, the king of the Goths, entered Rome, and is said to have found not more than 500 persons within the walls of the devastated city. Belisarius then repaired the walls, which had been partially destroyed, and in 547 he sustained a second siege. In 549 the city again fell into the hands of Totila, but in 552 it was recaptured by Narses and once more united with the Byzantine empire. About this period the city was reduced by war, pestilence, and poverty to a depth of misery which was never again paralleled, except during the absence of the papal court at Avignon. No thorough restoration was possible, for the Byzantine emperors cared nothing for Rome, and in the Lombards arose new enemies to their dynasty in Italy. In 663 *Constans II.* visited Rome, an interval of 306 years having elapsed since it had been entered by a Byzantine emperor, and availed himself of the opportunity to carry off the last remains of the bronze with which the ancient monuments were decorated. In 755 the Longobards under their duke *Aistulf* besieged Rome for two months and ruthlessly devastated the Campagna, which during the preceding interval of peace had begun to wear a *more smiling aspect*. A lamentation of that period begins thus: —

'Nobilibus quondam fueras constructa patronis,  
 Subdita nunc servis, heu male Roma ruis;  
 Deseruere tui tanto te tempore reges,  
 Cessit et ad Græcos nomen honosque tuus'.

and terminates with the words: —

'Nam nisi te Petri meritum Paulique foveret,  
 Tempore jam longo Roma misella foras'.

It was in fact the tradition, indelibly attaching to Rome, of the great struggles and victories of Christianity which preserved the city from total destruction. The transformation of heathen into Christian Rome was accompanied by the gradual development of the PAPACY as the supreme ecclesiastical power in the West. *Leo the Great* (440-461) and *Gregory the Great* (590-604) may be regarded as the chief originators of this scheme of aggrandisement. These prelates and their successors were indefatigable in their efforts to realise their project, and under their auspices, notwithstanding the poverty and misery into which Rome had sunk, new churches and monasteries were constantly springing up among the ruins of the monuments of antiquity, and the last feeble spark of artistic taste that still survived was devoted to the decoration of these buildings. The objects at which they chiefly aimed were independence of Byzantium, the subjection of the Eastern church to the court of Rome, and the conversion of the heathen Germans, the accomplishment of which would materially pave the way for their ulterior ambitious schemes. In 727 the Longobard king *Luitprand* presented Sutri, which had been captured by him, to the pope, this being the first instance of a town being presented to the church, and this gift constituted a basis for the subsequent formation of the States of the Church. In 755, on the invitation of the pope, the Frankish king *Pepin* proceeded to Italy and practically put an end to the Byzantine supremacy. It is not known whether that monarch actually fulfilled his promise of making over the Exarchate of Ravenna and the other towns to the representative of St. Peter; but it is certain that the temporal power of the popes and their supremacy over Rome dates from the grants made by Pepin to the church. On Christmas Day, in the year 800, *Charlemagne* was crowned by *Leo III.*, and from that period dates the career of the 'Holy Roman Empire' and the MEDIEVAL HISTORY of Rome and the Roman Catholic Church.

A characteristic of this period is to be found in the numerous, many-storied towers of red brick which contrast so strongly with the monuments of ancient Rome. This style of architecture was developed in the Carlovingian epoch, although most of these towers now extant were not erected before the 12th or 13th century. In still greater numbers sprang up towers of a defensive character, a few only of which, such as the so-called *Torre di Nerone* (q. 168), are still preserved. The forest of towers, belonging to numerous different owners, which reared themselves over the ruins of the *mistress of the world*, affords at the same time a clue to the

character of the whole epoch; for, in spite of the nominal sway exercised over the greater part of Europe by the pope and the emperor, continual feuds raged both at Rome and elsewhere between the temporal and spiritual powers, and between the nobility and the populace. The great monuments of antiquity were now doomed to utter destruction, and their fate is thus described by the historian Gregorovius (iii. 565): —

'Charlemagne had already set the example of carrying off ancient columns and sculptures to adorn his cathedral at Aix-la-Chapelle, and the popes, who regarded the greatest monuments of Rome as the property of the state, possessed neither taste, nor time, nor ability to take measures for their preservation. The plundering of ancient buildings became the order of the day. The priests were indefatigable in transferring antique columns and marbles to their churches; the nobles, and even the abbots, took possession of magnificent ancient edifices which they disfigured by the addition of modern towers; and the citizens established their workshops, rope-walks, and smithies in the towers and circuses of imperial Rome. The fisherman selling his fish near the bridges over the Tiber, the butcher displaying his meat at the theatre of Marcellus, and the baker exposing his bread for sale, deposited their wares on the magnificent slabs of marble which had once been used as seats by the senators in the theatre or circus and perhaps by Cæsar, Mark Antony, Augustus, and other masters of the world. The elaborately sculptured sarcophagi of Roman heroes were scattered in every direction and converted into cisterns, washing-vats, and troughs for swine; and the table of the tailor and the shoemaker was perhaps formed of the cippus of some illustrious Roman, or of a slab of alabaster once used by some noble Roman matron for the display of her jewellery. For several centuries Rome may be said to have resembled a vast lime-kiln, into which the costliest marbles were recklessly cast for the purpose of burning lime; and thus did the Romans incessantly pillage, burn, dismantle, and utterly destroy their glorious old city.'

*Leo IV.* (847-855) encircled the 'LEONINE CITY' with a wall, and erected other useful structures, which indicate a renewed period of prosperity; but the ravages of the Saracens in the city and its environs soon prevented farther progress. When at length these barbarians were finally subdued by *John X.* (914-928), the city was repeatedly besieged and captured by German armies during the contest for the imperial supremacy; and subsequently, in consequence of incessant civic feuds, the whole city was converted into a number of distinct fortified quarters, with castellated houses, in the construction of which numerous monuments of antiquity were ruthlessly destroyed for the sake of the building materials they afforded. Every temporary re-establishment of peace was invariably followed by new scenes of devastation, as when the senator *Brancaleone* dismantled no fewer than 150 of the strongholds of the warlike nobles.

The constantly increasing civic and national dissensions at length compelled *Clement V.* (1305-16) in 1309 to transfer the seat of the pontifical government to Avignon, where it remained till 1377, whilst Rome was successively governed by Guelphs and Ghibellines, Neapolitan and Germans, Orsini's and Colonna's, and for a brief period (1347) *Cola di Rienzi* even succeeded in restoring the ancient republican form of government. This was an epoch of the ut-

most misery, when poverty, war, and disease had reduced the population to less than 20,000 souls.

A happier era was inaugurated by the return of *Gregory XI.* (1370-78) to the city (1377). After the termination of the papal schism (1378-1417), the new development of the city progressed rapidly, aided by the vast sums of money which flowed into the papal coffers, and by the revival of taste for art and science promoted by *Nicholas V.* (1447-55), *Julius II.* (1503-13), *Leo X.* (1513-22), etc. In 1527 the city was devastated by the troops of Charles of Bourbon; but it gradually recovered from the blow, its population again increased, many palaces were reared by papal favourites, while the popes and their cardinals restored the old churches and vied with each other in building new ones. This was especially the case during the pontificate of *Sixtus V.* (1585-90), to whom modern Rome is chiefly indebted for its characteristic features. Comp. p. lxxiv.

In 1798 a republic was established for a short period at Rome, and from 1809 to 1814 the city was under the supremacy of France. A republican form of government was again declared in 1849, in consequence of the events of 1848, but *Pius IX.* was restored by the French in 1850. The city was then garrisoned by 15,000 French troops, who were withdrawn in 1866, in accordance with the convention of 1864; but they were recalled after the Garibaldian hostilities of 1867, and were quartered in the environs until the breaking out of the Franco-Prussian war of 1870. On 20th Sept. of that year the Italian troops marched into the city, after a bombardment of five hours. The States of the Church are now incorporated with the kingdom of Italy, of which Rome is once more the capital. The population of the city in 1870 was about 215,000. — On Jan. 9th, 1878, occurred the death of Victor Emmanuel II., and the accession of Humbert I.

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## xl Chronolog. Table of HISTORY. Emperors and Popes.

## CHRONOLOGICAL TABLE OF ROMAN EMPERORS AND POPES.

B.C.	Rom. Emp.	Popes. *	A.D.	Rom. Emp.	Popes. *
44	Julius Caesar murdered.		238	Gordian III.	
28	Cæsar Octavianus Augustus.		244	Philip the Arabian.	
14	Tiberius.		249	Decius.	
37	Caligula.		251	Gallus and Volusianus.	Cornelius, 251-252.
41	Claudius.		252		Lucius I., 252-253.
54	Nero.		253	Æmilianus.	Stephen I., 253-257.
67		Martyrdom of St. Peter.	257	Valerianus.	Sixtus II., 257-258.
68	Galba.	Linus, 67-79.	260	Gallienus.	Dionysius, 259-269.
69	Otho.		268	Claudius II.	Felix I., 269-274.
	Vitellius.		270	Aurelian.	
69	Vespasian.		275	Tacitus.	
79	Titus.	Anacletus, 79-81.	276	Florianus.	Eutychianus.
81	Domitian.	Clement, 91-100.	282	Probus.	
96	Nerva.		283	Carus.	
98	Trajan.	Euaristus.	283	Carinus and Numerianus.	
100		Alexander I.	288		
109			284	Diocletian.	Calus.
117	Hadrian.		286		
119		Sixtus I.	306	Constantius Chlorus and Maximianus Galerius.	Marcellinus. b
128		Telesphorus.			
138	Antoninus Pius		306	Constantine the Great (sole Emp. 324-337).	
139		Hyginus.			
142		Pius I.	307	Maximin II. Severus.	
157		Anicetus.			
161	Marcus Aurelius.		308	Licinus.	Marcellus
168		Soter.	309	Maxentius.	Eusebius.
177		Eleutherus.	311		Melchiades.
180	Commodus.		314		Sylvester I.
190		Victor I., 190-202.	336		Marcus.
193	Pertinax.		337	Constantine II.	Julius I.
	Didius Julianus.			Constantius.	
193	Septimius Severus.			Constans.	
202		Zephyrinus,	352		Liberius (d. 366).
		202-218.	355		Felix II. (Anti-Pope).
212	Caracalla (Geta, d. 212.)		360	Julian.	
217	Macrinus.		363	Jovian.	
218	Heliogabalus.	Calixtus or Callistus I., 218-222.	364	Valentinian I. and Valens.	
222	Alexander Severus.	Urbanus I., 223-230.			Partition of the Empire.
223		Pontianus,			
230		230-235.			
235	Maximinus.	Anterus, 235-236.			
236		Fabianus,			
238	Gordian I. & II.	236-250.			
	Pupienus and Balbinus.				

(\*) The dates of the popes down to Constantine are uncertain, having been handed down by vague tradition only.

(b) After the death of Marcellinus in 304 the persecutions of Diocletian kept the papal seat vacant for four years.

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
366		Damasus I.	615		Deusdeditus.
367	Gratian.		619		Boniface V.
375	Valentinian II.		626		Honorius I.
379	Theodosius(sole Emp. 392-395)		640		Severinus.
388	Arcadius.		642		John IV.
384		Siricius.	649		Theodosius I.
395	Honorius <sup>a</sup> .		655		St. Martin I.
398		Anastasius I.	657		St. Eugene I.
402		Innocent I.	672		St. Vitalianus.
417		Zosimus.	676		Adeodatus.
418		Boniface I.	678		Donus I.
422		Celestinus I.	682		St. Agathus.
426	Valentinian III.		684		St. Leo II.
432		Sixtus III.	685		St. Benedict II.
440		Leo I., the Great.	686		John V.
455	Petronius Maximus		687		Conon.
455	Avitus.		701		St. Sergius I.
475	Majorianus.		705		John VI.
476	Lib. Severus.		708		John VII.
	Anthemius.				Sisinnius.
	Olybrius.	Hilarus 461-468.	715		Constantine I.
	Glycerius.		731		St. Gregory II.
	Julius Nepos.	Simplicius 468-483.	741		St. Gregory III.
476	Romulus Augustulus.		752		St. Zacharias.
476	End of the W. Roman Empire		757		Stephen II.
			767		Stephen III.
			768		St. Paul I.
483		Felix III.	772		Constantine II.
492		Gelasius I.	772		Philip.
496		Anastasius II.	795		Stephen IV.
498		Symmachus.		Rom. Emp. of Germ. origin <sup>c</sup>	
514		Hormisdas.			
523		John I.	800	Charlemagne.	
526		Felix IV.	814	Louis the Pious	
530		Boniface II. b	816		Stephen V.
532		John II.	817		St. Paschal I.
536		St. Agapetus I.	824		Eugene II.
536		St. Silverius.	827		Valentinus.
538		Vigilius.			Gregory IV.
556		Pelagius I.	843	Lothaire.	
560		John III.	844		Sergius II.
574		Benedict I.	847		St. Leo IV.
578		Pelagius II.	856	Louis II.	
590		St. Gregory I. the Great.	858		Benedict III.
604		Sabinianus.	867		St. Nicholas I.
607		Boniface III.	872		Hadrian II.
608		St. Boniface IV.	875	Charles the Bald.	John VIII.

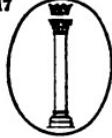
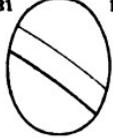
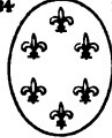
(a) From 395, the year of the death of Theodosius, the division of the Empire became permanent; in the above table, the Emperors of the W. Roman Empire only are enumerated.

(b) Thus far all the popes have been canonised.

(c) The names of a few English sovereigns, especially those who appear most prominently in papal history, have been added to this column to facilitate realisation of contemporary history.

xii Chronological Table of HISTORY. Emperors and Popes.

A.D.	Rom. Emp.	Pope.	A.D.	Rom. Emp.	Pope.
361	Charinus the Fat.		377		
365		Marcinus I.	388		Victor III.
364		Hacianus III.	399		Urban II.
365		Stephen VI.	401		Pascchal II.
367	Apollin.		406	Henry V.	
373			418		
375		Felix, Ans.	419		
376 [Alfred the Great of Eng.]		Boniface VI.	421		Gelasius II.
377 [land. 571-591.]		Stephen VII.	425		Callixtus II.
		Boniface I.	430		Honorius II.
		Theodosius II.	430		
395			430		Innocent II.
403	Louis the Child.	Benedict IV.	436	Conrad III. of Hohenstaufen.	
408			443		Celestine II.
409		Leo V.	444		Lucius II.
410	Civard I.	Christopherus.	445		Eugene III.
413		Sergius III.	450	Frederick I. Barbarossa.	
414		Anastasius III.	453		Anastasius IV.
415		Landolinus.	454	[Henry II. of England, 1154]	Hadrian IV.
416		John X.	459	1158-1188.]	Alexander III.
419 Henry I.		Leo VI.	460		Lucius III.
426		Stephen VIII.	461		Urban III.
429		John XI.	462		Gregory VIII.
430 Otho I.		Leo VII.	463		Clement III.
431		Stephen IX.	469	Henry VI.	
432		Marinus II.	470		Celestine III.
436		Agapetus II.	476	Philip of Swabia and Otto IV.	Innocent III.
436		John XII.	477	(Richard Coeur de Lion of England, 1191-1199.)	
438		Leo VIII.	482	Frederick II.	
439		Benedict V.	486	[John Lackland, 1199-1216.]	Honorius III.
445		John XIII.	491	1227	Gregory IX.
453	Otho II.	Benedict VI.	494	1231	Celestine IV.
473		Boniface VII.	495	1243	Innocent IV.
469 Otho III.		John XIV.	500	Conrad IV.	
495		John XV.	504	1254 Interregnum.	Alexander IV.
499		Gregory V.	505	1261	Urban IV.
500		Sylvester II.	506	1265	Clement IV.
1002 Henry II.		John XVII.	507	1271	Gregory X.
1003		John XVIII.	523	Rudolph of Hapsburg.	
1009		Sergius IV.	526	1276	Innocent V.
1012	Conrad II.	Benedict VIII.	527	[Edward I. of England, 1272-1307.]	Hadrian V.
1024		John XIX.	528		John XX.
1033		Benedict IX.	529		or XXI.
1039 Henry III.		Gregory VI.	530		Nicholas III.
1045		Clement II.	531		Martin IV.
1048		Damasus II.	532		Honorius IV.
1049		St. Leo IX.	533		Nicholas IV.
1055		Victor II.	534	1292	Adolph of Nassau.
1066 Henry IV.			535	1294	St. Celestine V.
1067		Stephen X.	536		Boniface VIII.
1068		Benedict X.			
1069	William the Conqueror,	Nicholas II.			
1061	1066-1077.]	Alexander II.			
1073		Gregory VII. (Hildebrand.)			

MARTINUS V. 1417 1431	EUGENIUS IV. 1431 1447	NICOLAUS V. 1447 1455	CALIXTUS III. 1455 1458
			
COLONNA	CONDOLMIERI	PARENTUCELLI	BORGIA
PIUS II. PIUS III. 1458 1503	PAULUS II. 1464 1471	SIXTUS IV. 1471 1484	INNOCENTIUS VIII. 1492 1492
			
PICCOLOMINI	BARRO	DELLA ROVERE	CIBO
ALEXANDER VI. 1492 1503	JULIUS II. 1503 1513	LEO X. LEO XI. 1513 1521	HADRIANUS VI. CLEMENS VI. 1522 1523
			
BORGIA	DELLA ROVERE	MEDICI	DE' MEDICI
PAULUS III. 1534 1549	JULIUS III. 1550 1555	MARCELLUS II. 1555	PAULUS IV. 1555 1559
			
PARNESE	DEL MONTE	CERVINO	CARRAPA
PIUS IV. 1559 1565	PIUS V. 1566 1572	GREGORIUS XIII. 1572 1585	SIXTUS V. 1585 1590
			
MEDICI	GHISLIERI	BUONCOMPAGNO	PERETTI
URBANUS VI. CASTAGNA 1590 1591	CLEMENS VIII. 1592 1605	PAULUS V. 1605 1621	GREGORIUS XIV. 1621 1623
			
ALDOBARDINI	ALDOBARDINI	BORGHESE	LUDOVISI

URBANUS VII. 1622	INNOCENTIUS X. 1644	ALEXANDER VII. 1655	CLEMENS IX. 1667
BARBERINI	PAMPILII	CHIGI	ROSPIGLIOSI
CLEMENS X. 1670	INNOCENTIUS XI. 1676	ALEXANDER VII. 1689	INNOCENTIUS XII. 1691
ALTIERI	ODESCALCHI	OTTOBONI	PIGNATELLI
CLEMENS XI. 1700	INNOCENTIUS XIII. 1721	BENEDICTUS XIII. 1724	CLEMENS XIII. 1730
ALBANI	CONTI	ORSINI	CORSINI
BENEDICTUS XIV. 1740	CLEMENS XIII. 1758	CLEMENS XIV. 1769	PIUS VI. 1775
LAMBERTINI	REZZONICO	GANGARELLI	BRASCHI
PIUS VII. 1800	LEO XII. 1823	PIUS VIII. 1829	GREGORIUS XVI. 1831
CHIARAMONTI	DELLA GENGA	CASTIGLIONE	CAPELLARI
PIUS IX. 1846	LEO XIII. 1878		
TRETTI	PECCI		

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
1288	Albert I.		1550	Mary I. of England, 1553 -1558.]	Julius III. (Giov. Maria de Monte).
1308		Benedict XI.			Marcellus II.
1305		Clement V.	1555		Paul IV. (Gian Pietro Caraffa of Naples).
1308	Henry VII. of Luxembourg.		1556	Ferdinand I.	Pius IV. (Giov. Angelo Medici of Milan).
1314	Louis of Bavaria and Frederick of Austria.		1559	[Elizabeth of England, 1558 -1603.]	St. Pius V. (Ghislieri of Piedmont).
1316	[Edward III. of England, 1327 -1377.]	John XXII.	1564	Maximilian II.	Gregory XIII. (Ugo Buoncompagni of Bologna).
1334		Benedict XII.	1565		Sixtus V. (Felice Peretti).
1342		Clement VI.	1572		Urban VII. (Giambattista Castagna of Rome).
1346	Charles IV. of Luxembourg.		1576	Rudolph II.	Gregory XIV. (Nic. Sfondrati of Milan).
1362		Innocent VI.	1585		Innocent IX. (Giannantonio Facchinetti of Bologna).
1362		Urban V.	1590		Clement VIII. (Ippolito Aldobrandini of Florence).
1370		Gregory XI.			Leo XI. (Alessandro Medici).
1378	Wenzel.	Urban VI.	1591		Paul V. (Camillo Borghese).
1389		Boniface IX.			Gregory XV. (Alessandro Ludovisi).
1400	Eupert of the Palatinate.		1605	[James I. of England, 1603 -1625.]	Urban VIII. (Maffeo Barberini).
1404		Innocent VII.			Innocent X. (Giambattista Pamphilj).
1406		Gregory XII.			Alexander VII. (Fabio Chigi of Siena).
1409		Alexander V.			Clement IX. (Giul. Rospigliosi).
1410	Sigismund.	John XXIII.			
1417	[Henry V. of England, 1413 -1422.]	Martin V.			
1431		Eugene IV.			
1438	Albert II.				
1440	Frederick III.				
1447		Nicholas V.			
1455	[Henry VI. of England, 1422 -1453.]	Calixtus III.			
1458		Pius II. (Aeneas Sylvius, Siena).	1592		
1464		Paul II.			
1471		Sixtus IV.			
		(Francesco della Rovere of Savona).			
1484	[Henry VII. of England, 1485 -1509.]	Innocent VIII.	1612	Matthias.	
		(Giov. Batt. Cibo of Genoa).	1619	Ferdinand II.	
1492		Alexander VI. (Roder. Borgia).	1621	[Charles I. of England, 1625 -1649.]	
1493	Maximilian I.		1623		
1503	[Henry VIII. of England, 1509 -1547.]	Pius III. (Francesco Piccolomini of Siena).	1637	Ferdinand III.	
1503		Julius II. (Giuliano della Rovere).	1644	[Common-wealth and Protectorate, 1649-1660.]	
1518		Leo X. (Giovanni de' Medici).	1655		
1519	Charles V.	Hadrian VI. (Del del of Utrecht).	1658	Leopold I.	
1522		Clement VII.	1667	[Charles II. of England, 1660 -1685.]	
1523		(Giulio Medici).			
1534		Paul III. (Alessandro Farnese).			

**xliv Chronolog. Table of HISTORY. Emperors and Popes.**

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
1670		Clement X. (Emilio Altieri).	1765	Joseph II.	Clement XIV. (Giov. Ant. Gan-ganelli of Ri-mini).
1676		Innocent XI. (Benedetto Odascalchi).	1769		Pius VI. (Giov. Ang. Braschi).
1689	[William III. and Mary II. of England, 1688-1702.]	Alexander XIII. (Pietro Otto-buoni).	1775		
1691		Innocent XII. (Ant. Pigna-telli).	1790	Leopold II.	Pius VII. (Gre-gorio Barnaba Chiaramonti of Cesena).
1700		Clement XI. (Giov. Franc. Albani).	1792	Francis II.	Leo XII. (Annib. della Genga of Spoleto).
1705	Joseph I.		1823	[George IV. of England, 1820 -1830.]	Pius VIII. (Franc. Sav. Castiglione of Cingoli).
1711	Charles VI.		1829		Gregory XVI. (Mauro Capellari of Belluno).
1721		Innocent XIII. (Mich. Ang. de Conti).	1831	[Victoria of England, queen 1837.]	Pius IX. (Gio-vanni Maria Mastai - Feretti of Senigallia).
1724	[George II. of England, 1727 -1760.]	Benedict XIII. (Vinc. Maria Orsini).	1846		Leo XIII. (Gioachino Pecci of Carpi-neto, b. 2. March 1810, Cardinal 1853, Pope 20th Feb. 1878).
1730		Clement XII. (Lorenzo Cor-sini).			
1740		Benedict XIV. (Pros. Lam-bertini).	1878		
1742	Charles VII. of Bavaria.				
1745	Francis I.				
1758	[George III. of England, 1760 -1820.]	Clement XIII. (Carlo Rezzo-nico of Venice).			

## ANCIENT ART.

A Historical Sketch by Prof. Reinhard Kekulé.

*"As the streams lose themselves in  
the mightier Ocean, so the history of  
the peoples once distributed along the  
Mediterranean shores is absorbed in that  
of the mighty Mistress of the World".*  
NIEBUHR.

The traveller who would not wander through the galleries of Rome in mere vacant wonderment may bear in mind these words of Niebuhr. As a preface to the following pages, they will not only help the intelligent observer to a worthy appreciation of the master-pieces presented to him, but enable him to invest them with appropriate historical associations.

But this is not so easy as it may at first appear; and, strange as it may seem, the present condition of our knowledge of the history of antique art makes it more difficult than ever. No one who is accustomed to use his own eyes, or has learned to do so in Rome, can have failed to observe a fact in connection with most of the statues in the Roman museums, in many cases the statues that have been most celebrated for centuries, which seriously interferes with the enjoyment to be derived from them; the fact, namely, that they have been ruthlessly bathed with mordant acids, trimmed, retouched, smoothed, polished, and restored in a fashion that is always arbitrary and frequently senseless. This pernicious practice, which was applied without exception to everyone of the earlier discoveries that attracted any attention at all, began in Rome and has maintained its ground longest there; indeed, is not yet by any means extinct. Its object was to adapt the works of art for the drawing-room, to render them more suitable as ornaments for the villa and the palazzo. But it robbed the ancient sculptures which fell victim to it of all their original freshness and charm, and it has irrevocably injured their artistic significance. Apart, however, from this external treatment, the crowd of statues that fills the Vatican, the Capitol, and the other Roman galleries bears to us a different relation from that which they bore to Winckelmann and his immediate successors, such as Goethe and Herder. To the latter they represented the inexhaustible source whence they drew, with ever fresh admiration, all their conceptions of Greek art. But we have access to other and purer sources. Goethe himself was keenly alive to the revolution

in the conception of art that was created by a closer acquaintance with the sculptures of the Parthenon. Such a wealth of Greek works of art has been yielded by the soil of Greece and Asia Minor during the present century, that the material which was at the disposal of Winckelmann seems in comparison almost miserably scanty, and certainly not genuine enough nor trustworthy enough to serve as the basis for a history of art. Even Raphael Mengs, the friend of Winckelmann, had observed that many of the celebrated masterpieces in the Roman galleries were merely copies of earlier Greek works. And even those that are not copies do not stand in the same relation to Imperial Rome as, for example, the frescoes of Fra Angelico in the Cloisters of St. Mark, or those of Andrea del Sarto in the Church of the Annunziata to Florence, or as the masterpieces of Raphael and Michael Angelo to mediæval and pontifical Rome. These latter originated, so to speak, with her, were her peculiar attributes, the fitting emblems of her ecclesiastical supremacy. The genius which created them, she inspired, fostered, and rewarded. On the other hand, Rome had as little influence on the marvellous development of Greek art, as London had upon the Italian Renaissance, on Giotto and Masaccio, on Raphael and Michael Angelo. In fact, those particular works, which, while they fill the mind with a wonder akin to awe, minister to our noblest gratification, and in the presence of whose marvellous perfection all subsequent efforts are dwarfed into insignificance, occupied in Rome ages ago, and still occupy, a place corresponding to that which the masterpieces of the Italian and other schools of painting fill in the galleries of London, Paris, and Dresden.

A comprehensive general idea of the epochs during which Greek art sprang up, flourished, and decayed, is now better and more easily obtained in Greece, London, or Berlin than at Rome. Only a single epoch is represented with any completeness there — that in which Greek art entered the service of Rome and became Roman. Students of the antique at Rome, especially in beginning their studies, naturally follow the example of Winckelmann, Herder, and Goethe, in searching mainly for authentic Greek works. Though complete presents of the great Greek epochs are not to be found at Rome, the galleries of that city contain nevertheless an abundance of marvellous works of art invested with imperishable splendour. There is still, as there has always been, inexhaustibly rich material for the investigators into particular works of art or individual artists. We are dependent upon Rome for whole series of statues, without which our conceptions of Greek art would be sadly imperfect; without the interposition of the Mistress of the World, who attracted to herself all the elements of ancient art, the names of many celebrated Greek sculptors would have remained mere phantom sounds.

At no period, not even the earliest, can Rome have been absolutely and entirely beyond the influence of Greek culture and art; but at *first this influence was felt only faintly and indirectly.* Roman

authors themselves maintain that all the artistic undertakings of the first centuries of Rome were performed by Etruscans or after Etruscan models. Artists or works of Greek origin were of only occasional occurrence. The earliest *Importation of Greek Works of Art* on a large scale did not take place until after the capture of Syracuse in 212 B.C. Then for the first time, says Plutarch, Roman eyes were opened to the beauty of Greek art. Thenceforward every fresh victory of the legions on Greek soil brought fresh spoils of art to Rome. Capua and Tarentum, Eretria and Macedonia, Corinth and Athens were all laid under the artistic tribute. When Paullus Aemilius triumphed over Macedonia in 167 B.C., two hundred and seventy waggon-loads of statues and pictures — the spoils of seventy cities — swelled the victor's procession in Rome. Works of art, which were at first carried off only as the proofs of victory, gradually became more and more prized for their own sake. Everyone who laid claim to a tincture of letters sought, by force or fraud, by purchase or exchange, to obtain works of art for the adornment of his palace, his villa, or his library. The connoisseur and the enthusiast, the ostentatious and the fashionable competed, just as they compete to-day, to raise the prices of recognized works of famous artists. Even under the emperors, Greece continued to be the artistic emporium of Rome. Works of all kinds were brought to Rome under Augustus, still more under Caligula, most of all under Nero. Thus there were collected at Rome Greek works of every epoch and of every school, works of the highest excellence and others of mediocre value, originals from the chisels of the great masters, and copies executed to order. At first the selection was dictated by chance or, rather, by the greed of acquisition. If any works were preferred to others, they were those that were imposing, costly, or striking. Gradually, however, connoisseurship and a critical taste were developed; but unpretending or archaic works received little attention unless some historic event or anecdote was connected with them. On the other hand the desire to possess what others possessed flourished all the more; and when the originals were unattainable, copies, and if possible full-sized copies, were eagerly sought. Dozens of copies of especially popular statues exist at the present day. Frequently the costly bronze statues were reproduced in the cheaper marble. The value of these copies naturally varies very much; some of them are very inferior.

Greek Art had passed through many vicissitudes before it became familiarly known to the Romans. Even under the tyrants, such as *Polycrates* in Samos and *Pisistratus* and his sons at Athens, the artistic activity of Greece was in a flourishing and productive condition. ARCHAIC ART received its first great impetus at the period of the Persian Wars; for the warlike spirit and the military exploits infused new life into it instead of injuring it. Extant works have rendered us especially familiar with the achievements

of the *Aeginetan Artists* and of the sculptors who were employed on the external decoration of the temple of Zeus at *Olympia*. Original works and copies of this period are not wanting at Rome, though they have to be carefully sought for among the infinitely more numerous examples of the later epochs. The most notable example is the bronze figure of the *Thorn Extractor* in the Capitol. Though this figure is not invested with that so-called 'ideality' which was formerly conceived of, and is still to a certain extent conceived of, as obtaining in Greek art, yet it cannot fail to be both attractive and expressive to all who examine it with sufficient care. There is room for endless admiration in the whole-hearted attention with which the healthy and slender boy devotes himself to the matter in hand; in his simple and natural motion; in the striking fidelity to nature shown in the body and in the pure and clean forms; in the charmingly archaic reserve of the countenance; and in the genuinely artistic, tranquil, and fresh spirit that pervades the entire motive and its execution. Eminent artists of all periods have been keenly sensible of the charm of the *Thorn Extractor*. Variations are still extant, dating both from antiquity and from the times of the Renaissance. Brunelleschi even adopted the motive and used it in his relief of the Offering of Isaac. The *Thorn Extractor* is unmistakably related to the sculptures of the Olympian temple of Zeus, but, so far, it has not been possible to assign it with certainty to any particular artist or even to any particular school. PYTHAGORAS, a sculptor who flourished in the W. parts of Greece in the first half of the 5th cent. B.C., has been conjecturally mentioned in connection with this statue.

Archaic art seems to have culminated in the Athenian PHIDIAS, celebrated especially for his colossal chryselephantine statues of *Zeus* at Olympia and of *Athena* in the Parthenon at Athens. The barriers once thrown down, the path to freedom was first trodden by MYRON, one of the greatest artists that have ever lived. The most frequently mentioned of his works is a bronze *Cow*, whose wonderful fidelity to nature ancient authors extol in innumerable allusions and comparisons, without, however, giving any details as to its appearance. We know rather more of his *Discobolus*, bent almost double in the act of throwing the discus, 'like an arrow sent from the bow', and of his group of *Marsyas and Athena*. In this group the sculptor represents Marsyas in the act of seizing the pipes which Athena has rejected, and on which he plays while dancing with delight. He recoils in terror and bewilderment as the goddess, suddenly appearing, dashes the pipes from his hand. Several standing figures in repose may also be referred to the stage of art represented by Myron; e.g. the very ancient statue of *Dionysus*, from Tivoli, now in the Museo delle Terme. To this stage, which immediately preceded and to a certain extent overlapped that which *preceded the Parthenon sculptures*, belong also several reliefs,

among which are the beautiful *Relief of Orpheus*, represented by an antique copy in the Villa Albani, and a magnificent and large Attic *Relief of an Equestrian Combat*, in the same collection, closely resembling the metopes of the Parthenon but even excelling them in excellence of workmanship. — A specially characteristic example of Athenian art is to be seen in the *Standing Discobolus* in the Sala della Biga in the Vatican.

The Myronian stage of art, if we may use that expression, was closely allied to the stages that followed. This is illustrated by the *Statues of Amazons*, of which many replicas (some very poor) are to be seen in the Roman museums. The earliest type represents a wounded Amazon quitting the battle and advancing painfully, with her right hand resting on her spear. In a later type the exhausted and vanquished Amazon appears in a stationary attitude, with her right arm resting on her head. This latter type is due to POLYCLETUS, who must have been familiar with the earlier Attic Amazon. On the other hand, the so-called Mattei Amazon, whose attitude has not yet been satisfactorily explained, is a later modification of the type of Polycletus. Polycletus seems to have enjoyed great popularity with the Romans. He was the celebrated master of the *Argive Bronze Sculptors* in the latter half of the 5th cent., and was also extolled as a teacher, following fixed formulæ for the attitudes and proportions of his statues, and enjoining them upon his pupils. His *Doryphorus*, surnamed the 'Canon', was regarded as a model of art; and his *Diadumenus* was a counterpart to it. The *Doryphorus* leans his weight on his right foot, with the left foot a little in the rear; the head is turned slightly to the side, in an attitude of attention; the right arm hangs down, while the left hand grasps a spear resting on the shoulder. The *Diadumenus* is in a similar attitude; the head is also turned to the side, but with a more marked movement; the hands are raised and in the act of fastening a fillet round the head. The proportions of the two statues are harmonious and attractive, but scarcely so slender as those afterwards in vogue, and it is easy to understand how the following generations found them a little heavy. We are also at no loss to understand what the ancient writers on art mean when they speak of the special attitude which Polycletus is said to have invented, or of the sameness with which his statues are charged. The attitude is evidently that of the *Doryphorus* and the *Diadumenus*, which also recurs in his Amazon. Its essence is in the position of the feet, while the quiet, well-considered, and harmonious movement of the body serves to throw into prominence the powerful beauty of the frame, its carefully calculated symmetry, and the normal proportions of the whole and of the individual parts, and also allows the most delicate and equally finished execution of details. To our modern taste the beauty of these statues seems, indeed, of a somewhat over-muscular and even coarse type, and we are better able to sympathize with the moderate

## ANCIENT ART.

criticism passed upon them by writers of a little later date than with unqualified praise of their delicacy of execution and attractive beauty. But it is in precisely such works as these that the desired effect depends upon that supreme finish which Polycletus is said to have declared was the real secret of art. Unfortunately we possess neither an original work of this artist nor any copy of sufficient excellence to enable us to form an adequate idea of this perfection of execution.

In the 4th Century B.C. the most famous artists were *Scopas*, *Praxiteles*, and (towards the end) *Lysippus* of Sikyon.

*SCOPAS* was among the sculptors employed about the middle of the century upon the *Mausoleum* at Halicarnassus, the sculptured fragments from which dominate our conceptions of the art of that epoch, just as the Parthenon sculptures do for the age of Pericles, and the sculptures from Olympia and Ægina for a still earlier epoch. Few extant works have as yet been traced with certainty to the chisel of Scopas. In Rome the most important is a *Head* in the Villa Medici, now placed upon an antique statue to which it does not belong. This head, radiant with intelligent life, recalls the style of the Vatican Meleager but is incomparably finer.

Comparison with the Mausoleum sculptures indicates that the beautiful group to which the *Pasquino* belongs, dates also from this epoch. Rome possesses only a few fragments from replicas of this group. Bernini asserted that the sadly mutilated fragment by the Palazzo Braschi was the best antique sculpture known to him. The fragments in the Vatican are more conveniently studied.

Tender beauty and grace were the divine attributes of *PRAXITELES* and the family of whom he was chief. At the time when Athens, weary of conflict with the Hellenic confederacy, longed for peace, one of the family, *CEPHISODOTUS THE ELDER*, produced his *Irene* and *Plutus*, the goddess of peace bearing in her arms the infantine god of riches, of which there is a copy in the Glyptotheke at Munich. Praxiteles himself belongs to a succeeding generation. Above all his *Aphrodite* in Cnidos, his *Eros* in Thespia, and his *Satyr* were the wonder and delight of antiquity; and now that the excavations at Olympia have yielded his *Hermes* to our eyes, we can understand and share the enthusiasm of the ancients. At the same time this single authenticated original of the great master shows us how little reliance is to be placed on the ordinary copies of his works, which are so numerous in our museums and so often destitute of charm. The sons of Praxiteles, *Cephisodotus the Younger* and *Timarchus*, were also celebrated as sculptors.

Among the contemporaries of Scopas was *LEOCHARES*, whose chief work was the group of *Ganymede* borne to Olympus by the eagle. Recent investigations have tended to refer to the same epoch the *Apollo Belvedere*, the most famous statue in Rome. This beautiful work has long been held to date from a much later period;

it was supposed to represent Apollo as the god of slaughter, shouting aloud, and holding the *egis* in his left hand, and it was believed to be a marble replica of a bronze original, that had been created as a memorial of the repulse of the Gallic invaders from Delphi in 278 B.C. But the foundations on which this theory was built up have been shaken. It is more probable that the god, advancing slowly, raised his bow with a threatening gesture. The points which most seriously interfere with our interpretation of the statue are due to the modern restorer, who has turned the left hand too far out and has raised the right hand too high; while the ancient sculptor who carved this figure has erred in substituting a heightened elegance in the forms for the powerful 'pathos' that signalized his model. The *Steinhäuser Head*, at Bâle, essentially agrees with the Belvedere Apollo in point of type, and, though it has suffered greatly from unsuccessful restoration, shows unmistakable affinities with the epoch of Scopas. Those, therefore, who are dissatisfied with the Belvedere Apollo as it is, may reconstruct an original for themselves with the assistance of the Mausoleum sculptures. But the statue as we have it is none the less a precious possession. No one need be ashamed of receiving from it, as Goethe did, a deep and inspiring impression.

It is said that ALEXANDER THE GREAT would entrust the execution of his portrait in sculpture to no one but LYSIPPUS of Sikyon in the Peloponnesus; and with the name of Lysippus may be associated a revolution in taste that culminated in this period. Before the magnificent marble replica of his *Apoxyomenos*, the original of which was in bronze, we are face to face with the expression of an absolutely new epoch. We behold a strikingly tall and slender youth, with a small head poised on a long neck, unconstrained and free in his motions, with feet placed far apart, in a manner well adapted to the general motive. The effect depends upon the truth and beauty of the youthful figure in itself and on the charm of the vigorous motion beneath the apparent repose. We almost see the left hand moving, the lissom body swaying above the hips, the whole figure displaying an elastic play of muscles. The hair has a style and beauty of its own, though the form of the skull can also be traced. The forehead projects and is made expressive and animated by cross-lines. The advance in art that is marked by this figure may be easily appreciated by comparing it with the statue in the style of Polycletus in the same hall of the Vatican. The proportions are more slender, while all the forms have become richer, more complex, and more individual, and at the same time nobler and more natural. Lysippus, like Myron, was famous as an animal sculptor and also, unlike Praxiteles, carved many portraits. He is said to have produced 1500 works, including large groups, figures of gods and heroes, portrait-statues, chariots, hunts, lions, dogs, and even bold personifications such as that of Kairos, or Passing Opportunity.

Not only their contemporaries but also their immediate posterity agreed that Lysippus and the painter APELLES had reached the highest attainable point in the truthful rendering of nature, as well as in the more technical mastery of their art. The influence of Lysippus was much more powerful with the artists of the following century than the influence of Praxiteles. The fine *Colossal Figures on the Monte Cavallo* convey perhaps the best idea of the manner in which Lysippus and his followers treated their numerous colossal works. Among his sons and pupils, *Laippus*, *Bcedes*, and *Euthycrates*, the last was most highly esteemed.

The conquests of Alexander and all that followed in their train — the glories and treasures of the East unfolded, mighty monarchies founded, stately cities built, and growing into centres of wealth and luxury, new forms of worship consequent upon a more intelligent study of nature — afforded conditions both material and other, which stimulated afresh the arts of Architecture and Sculpture. Henceforward Greek art vied, in the splendours of its colossal proportions, with that of the East. The deeds of victorious monarchs were her favourite theme: she was indefatigable in the contrivance of new forms of luxury and fresh splendours for city, mansion, and palace. Meanwhile, however, the past was losing its hold upon her. The traditions of the Periclean age, which told how art was content to serve the household gods with simple piety and to adorn domestic life, were but feebly remembered. Places once instinct with art life were lost in the new and overwhelming growth of cities, now the emporiums of the world's commerce: *Alexandria* in Egypt, *Antioch* on the Orontes in Syria, *Pergamum*, and *Rhodes*. — As an example of what Greek art was doing about this time in EGYPT, we may mention the reclining figure of the *River God of the Nile*. Around this colossal personage, so benignant in aspect, play, with true infantine grace, sixteen cherub-like children. These are symbols of the 16 cubits, the measure of that periodical rise in the Nile's waters which annually submerges the land and endows Egypt with perennial fruitfulness. The types of *Isis* and *Harpocrates* also, of course, were brought from Egypt to Rome. — A pupil of Lysippus, one *Eutychides*, represented the city of ANTIOPH in a group of considerable grace. The tutelary deity (*Tyche*) of the city is seated on a rock. In her right hand she holds ears of corn, and on her head she wears a mural crown; while at her feet appears, in the shape of a youth rising out of the earth, the river-god Orontes (the river actually flows underground for some distance).

The sculptors of PEGAMUM celebrated the victories of their kings over the Celts. The statue of the *Dying Gaul* (the so-called 'Dying Gladiator') in the museum of the Capitol, and the *Group of Gauls* in the Museo Boucampagni are most impressive examples of the manner in which they were inspired by the theme. The northern barbarian, differing widely as he did in physique, costume, and habit from

the Greek, was a study of engrossing interest to the sculptor, and was reproduced with physiological accuracy. At the same time, that the fame of the victor might be magnified to the utmost, the sculptor sought to embody all that was admirable in the character of the vanquished: his ill-trained but chivalrous valour, his inflexible determination to die rather than suffer disgrace. So late as the 4th century A.D. there was still to be seen on the Acropolis a votive offering of King Attalus in the shape of a group with numerous figures representing the struggles of the gods with the giants, of the Athenians with the Amazons, of the Athenians with the Persians, and of Attalus himself with the Celts. Figures in the collections of Venice, Rome, and Naples have been recognised as copied from these groups. The largest extant work of Pergamenian art is the *Giants' Frieze*, executed under Eumenes II. (197-159 B.C.), the successor of Attalus I. The remains of this huge work are now in Berlin. — Rome, as is well known, stood in very close relations with Pergamum and Rhodes; and those Romans who were interested in Hellenic culture were especially attracted by Rhodes, where the art of sculpture was intelligently fostered and skilfully and prosperously practised. The bronze colossus of the Rhodian god of the Sun, 105 ft. in height, was regarded as one of the wonders of the world. Its execution occupied the Rhodian Chares of Lindos, a pupil of Lysippus, for twelve years.

The so-called *Farnese Bull*, by APOLLONIUS and TAURISCUS of Tralles, stood in Rhodes until it was brought to Rome by C. Asi-nius Pollio. This huge marble group produces its striking and penetrating effect by the boldness with which architectonic and plastic principles are united in its composition. In the complexity and richness of the accessory details and in many other points it is closely allied with the Pergamenian Giants' Frieze. Probably about the same period the famous group of *Laocoön* and his two sons, by AGESANDER and his sons ATHENODORUS and POLYDORUS, was also brought from Rhodes to Rome. Since the days of Winckelmann, who assigned it to the time of Alexander, and of Lessing, who maintained that it belonged rather to that of Titus, there has been a constantly recurring controversy as to the date of this group. Lessing's view finds few modern supporters. A third view, viz. that the Laocoön dates from about 100 B.C. or a little earlier, will probably soon come to be generally accepted. Inscriptions containing the names of the artists have been found, written in letters, the form of which refers them to this date. The group, moreover, is not composed in the style of a genuinely and purely plastic work, but rather in the style of a relief, a peculiarity that first appears about this date. Finally there is an obvious relationship between the Laocoön and the large Giants' Frieze. It has therefore been concluded, though not without opposition, that the Laocoön is posterior in date to the Pergamenian frieze.

The first living Greek artists with whom the Romans came into anything like frequent intercourse flourished at this period. Cultivated and wealthy Romans not only purchased ancient statues but also ordered new works of art from the contemporary artists. These orders were frequently for actual or alleged original works but quite commonly also for copies or replicas or modifications of famous earlier works. The close of the Republic and the beginning of the Empire seems to have been the period at which copies were most common and best. Rome itself must have contained flourishing studios, mainly occupied in producing copies and replicas of all kinds and of all sizes.

Among the celebrated artists who apparently worked in Rome were PASITELES, a native of Lower Italy and a contemporary of Pompey, and ARKESILAOS. No work inscribed with the name of Pasiteles is known to us. His pupil STEPHANOS was the sculptor of a *Statue of a Youth*, in the Villa Albani, a work closely reproducing an ancient Greek model, or, at least, very closely related to some such model. MENELAUS, a pupil of Stephanos, produced the beautiful group in the Museo Boncompagni of which so many different explanations have been given, but usually described as *Electra and Orestes*, or *Penelope and Telemachus*.

The AUGUSTAN AGE was a period of enlightened patronage not only for poets and other writers; art and the artistic handicrafts also found warm and intelligent encouragement, while both were assisted by reference to the best models of earlier date. *Portraiture* was a branch of art which must always have strongly appealed to the Romans, both from their whole character and from their habits of life. The *Etruscans*, the first teachers of Rome, have bequeathed to us a large number of plastic portraits, which, though never dignified in style, are often highly characteristic. There is little doubt that there were many portraits faithful both to nature and to the individual among the *Imagines*, or painted waxen likenesses of ancestors, which were preserved in special shrines as treasures and carried at the head of solemn funeral processions. Greek artists in Rome, and others who, though not Greek by birth, became so by study and ambition, attained a high eminence in portraiture. The splendid *Statue of Augustus* from Prima Porta may be taken as a symbol of the artistic ambitions of the Augustan Age. The emperor stands in a tranquil attitude, self-possessed but observing every external convenience; in the act of speaking, he retains a serious alert expression on his countenance, which has learned to conceal his inmost thoughts and feelings. The external effect is half Greek, half Roman. Greek forms appear in the reliefs on the cuirass, narrating with the exactitude of a document the god-given triumphs over the Parthians and the Celts. From these it has been concluded with certainty that the statue was carved about the year 17 B.C. It is very interesting to compare the other por-

traits of Augustus with this statue, and to seek out the likenesses of princes and princesses of the Julian house. Many of the heads, especially among the female members of the family, will recall types that are still to be seen among the proud inhabitants of Rome or the Roman mountains. Another famous work is the *Bronze Equestrian Statue of Marcus Aurelius* on the Capitol. The frequently recurring likeness of *Caracalla* is most masterly; the artist seems to have fathomed the inmost depths of that emperor's character and to represent him in his mental and physical identity with a ruthless, almost hostile, sharpness of observation. The art of portraiture, in fact, retained so high a level in periods when every other branch of art seemed devoted to decay, that so keen a critic as *Burckhardt* was almost inclined to believe in a universal degeneration of the human race. Yet, after all, achievement in portraiture is one of the chief standards by which to estimate general artistic capacity.

Only less attractive than the portraits are the plastic representations of scenes from actual Roman life, especially those celebrating their *Military Exploits*. The best are the reliefs on the *Arch of Titus* and the detailed, absolutely correct, and authoritative scenes on *Trajan's Column*, which celebrate the excellence and bravery of the Roman army and all its marches, labours, battles, manœuvres, and successes. These are infinitely more attractive than the artificial and essentially false hot-house productions of the preceding eclectic period under *HADRIAN*, in which everything, old or new, was imitated and pretentiously reproduced. The portrait of the soldierly *Trajan* is far more attractive than that of the vain dilettante *Hadrian* or of his beautiful favourite *Antinous*, in which a somewhat lugubrious solemnity is combined with a smooth and superficial elegance.

Finally there remain to be noticed the *SARCOPHAGI*, which, variously ornamented with reliefs, are to be seen in museum, in villa, and in palace court. The only specimen preserved to us from the old Roman time is the Sarcophagus of L. Cornelius Scipio Barbatus in the Museum of the Vatican. It resembles an altar both in shape and style of ornamentation, and is almost the counterpart of an altar still standing in Pompeii. It is quite consistent with the religious ideas of antiquity that sepulchral monuments should thus borrow their form and ornaments from sacred structures; and all sarcophagi which have been discovered within the sphere of Greek influence show a distinctly monumental or architectonic treatment. The Roman sarcophagi combine much that is essentially Greek with adaptations from the funeral urns of Etruria. They give signs, however, of an independent development, and although including a diversity of shapes and decoration, have for the most part their bas-reliefs arranged on the front and sides (and, where extraordinary richness of effect was desiderated, on the back also) as a frieze or band. One

naturally endeavours to trace in the decoration bestowed on these repositories of the dead, some indication of their purpose. In many instances, however, it is evident that appropriateness of design, if originally acknowledged as indispensable, was presently lost in a promiscuously lavish decoration. Certainly there is no obscurity in such allusions to the end of life as we discover in Cupids rowing to the lighthouse tower, or careering round the goal in the circus. In such symbolical figures as those of the seasons we are taught to reflect on the inevitable course of creation, existence, and maturity succeeded by decay. As Hylas is borne away by the Nymphs, and Ganymede by the eagle, so we may fancy the soul rapt from its earthly existence. Hippolytus may serve to recall the virtues of such as came to an untimely end, Niobe, the grief of the survivors; sleeping Cupids may symbolise sleep favoured by the Gods, while Ariadne discovered by Dionysus, Endymion visited by Selene present death itself as but sleep in unfamiliar guise. On the other hand scenes of Bacchanalian revelry can hardly be accepted as allusions to the future state; scarcely more obvious is the interpretation of the reliefs of Nereids, Medeas, and many other subjects; and rarely does any reference of a distinctly personal character go beyond a mere vague allusion to life and death. It is tolerably certain that these sarcophagi were made in large numbers, in advance of immediate requirements. A somewhat extraordinary expedient for introducing a reference to particular individuals, was that of bestowing the lineaments of the departed upon such heroes of mythology as were made to figure in these reliefs. Thus it is we find portraits of the deceased in such mythical personages as Admetus and Alcestis, in Hippolytus, and, what is more remarkable, in Phædra herself. In a considerable number of cases these reliefs are almost identical, and are evidently made after one model, with such modifications as might be effected by the introduction or omission of single figures or groups, showing nevertheless more or less of artistic intelligence and resource. They form a group displaying the established forms and traditional models, which in respect of means of expression and motive are the worthy inheritance of Greek art at its best. Yet these sarcophagi, regarded even as Roman works, are by no means of early origin. It must not, however, be forgotten in estimating the quality of work bestowed upon the sarcophagus, that it was not intended to be closely inspected by the light of day, but would be consigned to the twilight of the tomb, where a stray gleam of light might but for a moment reveal its detail. Hence, in the execution of these reliefs the object was to give prominence to leading features, without an overscrupulous nicety of finish, and this end has been attained with a success worthy of all admiration. It has been ascertained beyond doubt, that the introduction of the sarcophagus as described above was coeval with a mode of burial which became the fashion in *Imperial times*; otherwise the artistic merits of these monuments

might well have misled us in computing their age. The great majority of Roman sarcophagi belong to the 2nd and 3rd centuries after Christ, or to an even later period.

The *Early Christian Sarcophagi* simply repeat and perpetuate preceding pagan models. It is a peculiar coincidence that these inconspicuous memorials should have contributed to the revival of art in the middle ages. Niccold Pisano found a fertile source of inspiration in the Roman sarcophagi of the Campo Santo in Pisa; nor did Peruzzi and Raphael disdain to use them as models.

Raphael was not blind to the very various degrees of excellence displayed by the sculptures in Rome, and he sought for the explanation of this fact in the pages of history. But all Roman buildings seemed to him alike admirable, no matter from what period they dated. In fact, ROMAN ARCHITECTURE in all its manifestations has consistently moved the astonishment and admiration of both artists and architects — its masses are so grand, its ground-plans so simple and so well adapted to their ends, the methods used with such clear appreciation of their possibilities are so imposing, the forms and decorations at its disposal so unusually rich.

The specifically Roman architecture found its more immediate models in the Hellenistic countries and cities, just as the specifically Roman plastic arts had found them. Probably we regard a good deal as peculiarly Roman simply because we have never seen its Hellenistic patterns. The student familiar with the three orders of architecture, *viz.* the Doric, Ionic, and Corinthian, as they are to be seen in Athens, and comparing these examples with their reproductions in Rome, will detect with some misgivings a divergence which cannot be explained by differences either in forms of worship or in the general scope of the design (a conspicuous basement with flights of steps in front). The delicate modelling of the best period of Greek art was in Roman hands either simplified, and so denuded of its true artistic significance — looking in short like the work of the handcraftsman — or so overloaded as to become hopelessly confused. Even in their most admirable buildings a mere profusion of superficial decoration is substituted for that perfect harmony pervading and animating the Greek structure, whether as a whole or in its minutest detail, which we find in the Parthenon for example. — But in many instances the process of borrowing from buildings in Asia Minor of the 4th cent. B.C., or from Hellenistic buildings, may be clearly traced in all its steps, though the simplifications and generalizations due to the Roman architects are no less apparent.

The *Doric* and *Ionic* orders found comparatively little favour with the Romans, and where they appear, it is rather in the form of mural columns than entire shafts. The exquisite taper of the shaft was thus sacrificed, the capitals were not happily disposed, and the Doric column instead of springing, as with the Greeks, direct from the flooring received a separate base. The *Tuscan* or *Italian*

order, a very early attempt to originate a new style, closely related to the Doric, seems to have arisen from attempts to supersede or modify the Doric order. The favourite style was the more ornate *Corinthian*; and the Romans thought to add to the wealth of ornament by superimposing the volute and abacus of the Ionic capital upon the capital already veiled with the graceful form of the acanthus leaf, thus forming the so-called Composite capital. The entablature of the earlier orders is easily distinguished. In the Doric the architrave rests on the column and is unarticulated, while the frieze above the architrave receives the triglyphs at short, regular intervals. The Ionic architrave on the other hand is divided into three horizontal courses, the frieze being without triglyphs. The Corinthian entablature resembles the Ionic, but the cornice is more richly articulated, corbels are substituted for the indentations, and the whole is richly wreathed with acanthus leaves and other ornamentation. The Romans attempted still farther to embellish the entablature and cornice, by combining the dog-tooth moulding of the Ionic style with the Corinthian corbels.

Anything like an adequate or truly useful investigation of the peculiarities and varieties of Roman architecture demands much more time and much more study than the ordinary traveller can usually afford. He must therefore content himself with a few general impressions. The noblest, happily also the best-preserved building of old Rome is unquestionably the *Pantheon* of Agrippa, founded in the time of Augustus, but owing its present characteristic form to Hadrian. In spite of much disfigurement received in later times, this vast edifice, comprised in its interior within the precincts of one majestic circle, and obtaining the light of heaven from the centre of its wondrous dome, continues to impress the beholder with unfailing, overwhelming effect. It resembles a sudden revelation, that teaches more than prolonged study.

Both in viewing the monuments of architecture and in inspecting the works of plastic art, the traveller is advised to surrender himself to the influence of the greatest and best examples, and not to spend himself uselessly in the minute examination of every work that comes within his ken. The above sketch has been penned to assist the reader to reach this attitude. The endeavour has not been to fetter his judgment, but rather so to direct his observation and stimulate his interest as to give him that self-reliance which alone will arouse in him an intelligent interest, and afford him a genuine pleasure in what he sees. To praise the creations of great artists in empty or mere conventional phrase would simply offend. They alone will experience the full measure of delight to be derived from the contemplation of these treasures, who rely upon their own judgment and cultivate to the utmost the delicacy of their perceptions.

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## ROMAN ART.

### MEDIÆVAL AND MODERN.

By Prof. Anton Springer.

Rome as Mistress of the World became the centre of contemporaneous culture. Art had found with her a new term: and Greece as fitting tribute to the conqueror laid at her feet the accumulated wealth of ages — the treasures of her art, which long had embodied the loftiest conception of the beautiful.

Her supremacy secured, Rome became the chief resort of artists, and their liberal patron. She dictated the tone, alike in taste and fashion, and determined the destinies of art. Down to mediæval times Rome continued to receive the proud title of 'Caput mundi'. Presently, however, she laid claim to supremacy in another realm than that of art; and this latter, as the ancient traditions were gradually outlived, finally fell into neglect. In more recent, as in former times Rome has failed to create for herself, as the outcome of her individuality, an art peculiar to and a part of herself. Her destiny seems to have been to gather from external sources the wealth in which she revelled, with the difference that while ancient Rome furnished nothing beyond a magnificent arena for the art of her day, in later times the artist found in Rome herself his sources of inspiration, compelled as he was to contemplate perfection reflected in the dazzling mirror of antique art. Ten centuries, however, elapsed ere Rome resumed this proud pre-eminence. A glance may now be directed to the interval between the fall of old Rome and the period when, animated with a new life, Rome drew to herself the foremost representatives of the Renaissance, to whom she afforded inspiration for their grandest efforts. It is not, however, the 16th century, not the glories of the Renaissance, that give to the Rome of our day her distinctive character, but rather the new and imposing exterior which she received at the hand of her architects in the 17th century. The mind must be disenchanted before the veil can be penetrated and the Rome of antiquity adequately comprehended.

The protracted suspension of all activity in art makes it apparent that Roman art has a history distinct from Italian art. For several centuries the towns of Tuscany were the principal abodes of a natural art life. But just as in Rome Italian art achieved its most signal triumphs in the persons of Raphael and Michael Angelo and the masters of that period: so in Roman ground we find that Christian art first took root and attained to its most important dimen-

sions. In Rome then we find the strongest inducements as well as the richest opportunity for the study of Early Christian Art.

In the 4th century heathendom, long tottering to its fall, was, in appearance at least, absorbed in the younger Christian world. A new era in art was inaugurated. Not that we are to assume the abrupt extinction of the pagan art of ancient Rome, nor that it was suddenly superseded by an altogether new style provided as it were for the emergency. The eye and hand are to a greater extent creatures of habit than the mind. New views and altered conceptions of the Supreme Being as well as of the destiny of man found acceptance. But to embody them the artist had to resort to the old established forms. The heathen rulers were by no means uniformly hostile to Christianity (the period of bitterest persecution began with the 3rd century A.D.); and that the new doctrine should have expanded and taken root, should have been permitted to organise itself in the very midst of heathen society, is evidence that it was received even with favour.

As a consequence of these conditions it will be observed that the art of the early Christians presents no remarkable contrast to that which precedes it, and that they were content to adopt and perpetuate the traditions of the antique. The Roman CATACOMBS afford abundant proof of this. Encircling the city as with a subterranean trench, they were originally far from being what they subsequently became — secret, carefully concealed places of refuge for the early Christians; but rather their regularly ordained and publicly accessible places of burial (*e.g.* the *Catacomb of Nicomedus* and that of *Flavia Domitilla*), and were first designedly consigned to darkness and concealment during the 3rd century, a period of constantly recurring persecution. The Christian community, reared as it was in the midst of Roman paganism, probably did not dream of subverting the principles of antique art. In the adornment of the Catacombs they retain the types transmitted to them; so also in the particulars of drawing and colour the precedent of the Antique is closely followed. Christ represented as the Good Shepherd, Orpheus as the symbol of Christ, and evidences of the long standing repugnance to any rendering of the Passion-history, afford proofs of the readiness to accept the art heritage of their precursors. The older these catacomb paintings are the more closely they approximate to the types of antiquity. Even the SARCOPHAGUS SCULPTURE of the 4th and 5th centuries differs in purpose only, not in technical rendering of form, from the typical reliefs found on pagan tombs. It was only in the latter half of the 6th century that a new style declared itself in painting, which, like other branches of imitative art, had more or less fallen into a state of decay meanwhile. Architecture adapted itself to the exigencies of Christian worship, and in allying itself to the new architectural forms, painting acquires *character*.

The term **BASILICA** is understood to apply to Christian temples up to the 10th century. The subsequent belief that a more intimate relation than that suggested by a common name subsisted between these early Christian edifices and the forensic Basilica of ancient Rome, was altogether an erroneous one. The latter were in fact the Roman courts of law and places of public meeting. They had a place in most of the towns of the Roman empire and were erected in the forum, but have nothing, whether of origin or form, essentially in common with the early Christian temple or church. These forensic basilicas were not adapted to purposes of Christian worship, nor did the old Roman basilica serve as a model for the building of Christian places of worship. In proof of the one assertion may be adduced the fact that the forensic basilicas at the end of the 4th century retained intact their original destination, and in individual cases have been restored; while the other will be justified by an unprejudiced examination of the various parts of the Christian basilicas, which give evidence of having sprung from another source than that of the old Roman basilica. Neither did the temple of antiquity furnish the model for churches built by the early Christians. The church of *Santi Cosma e Damiano*, of the 6th century, is the earliest example of a pagan temple applied to Christian use. The Christian basilica may be said rather to have grown out of the Roman dwelling-house, where at first the community was in the habit of assembling. The plan for future ecclesiastical edifices was acquired by simply extending the proportions of the dwelling-house. The church of *San Clemente* in Rome is relatively the most perfect example existing of the architectural properties and internal arrangement of the early Christian basilica. A small portico supported by pillars leads to the outer court (*atrium*), enclosed by a colonnade and having in its midst a fountain (*cantharus*). The eastern colonnade leads into the interior of the church which was usually divided into three aisles. Two rows of columns divide the side aisles from the loftier one in the centre known as the nave; the nave and aisles abut upon a half circle or *apse*. At right angles to these aisles, between them and the apse, was sometimes interposed a third space — the *transept*; the altar stood within the apse and apart beneath a canopy supported by pillars, and in front of it, enclosed by rails or *cancelli*, was the choir for the officiating priests and two pulpits (*ambones*), one used for reading the Gospel, the other the Epistles. In marked contrast to the temple of antiquity, little care was bestowed upon the external architecture of these early Christian basilicas, the most impressive effect being reserved for the interior. And to this end, especially in earlier mediæval times, a ready expedient for supplying decorative material was adopted in the plunder of the monuments of antiquity. Columns were carried off and set up in Christian churches without regard to congruity

of material or consistency of style. Thus in the churches of *Santa Maria in Trastevere* and *San Lorenzo Fuori le Mura* are to be seen pillars of different material and workmanship. The churches of *Santa Sabina*, *Santa Maria Maggiore*, and others give evidence of similar depredations. Crosses and lustres in metal, tapestries bestowed by papal piety contributed to the ornate effect of these interiors. But the principal decorative feature were the pictures in mosaic which covered the recess of the apse in particular as well as the arch which connected the apse with the nave (the *Triumphal Arch*). These MOSAIC PICTURES, as far, at least, as the material was concerned, demanded a novel artistic treatment, massive and monumental in character. In them we find the traditions of antiquity abandoned, giving place to a style which from its harshness as well as austere solemnity of conception has been confounded with the Byzantine style. In reality the art was of indigenous growth; and its salient characteristic may be defined as the substitution of the real for the symbolical in general treatment. Now for the first time the popular mind became thoroughly imbued with ecclesiastical sentiment, of which the crucified Saviour was the chief embodiment. The oldest mosaics, composed of glass cubes, are to be seen in the church of *Santa Pudenziana*. They date from the 4th century like those in *Santa Costanza* and the *Baptistery of Naples*; while those in *Santa Maria Maggiore* and *Santa Sabina* belong to the 5th century. The mosaics in *Santi Cosma e Damiano* in the Forum (526-30) may be pronounced the most beautiful.

The rudiments of Christian art are to be found in Rome; but its further development was promoted in an equal degree by other Italian states. Building was still active in the 9th century, while the popes of the 7th and 8th centuries, especially Leo III., did good service in church decoration. But during this period there is no evidence either of progress or continuous development in the mosaic art and as little in architecture itself. The experiment (as seen in *Santa Prassede*, 9th century) of combining piers with the pillars of the nave as a support to the walls and of connecting these with transverse arches was not repeated. Finally it may be said of the mosaics (*Santa Prassede*, *Santi Nereo ed Achilleo*, *San Marco*), that, while they bear a superficial resemblance to the works of the 5th and 6th centuries, they show unmistakable signs of corruption and decline. This may be accounted for to some extent by the evil times which had fallen upon Rome since the 9th century, culminating in a conflagration — the work of an incendiary Guiscardo — which in 1084 laid waste the entire southern quarter of the city, extending from the Forum to the Lateran and to the slopes of the Esquiline. The chief employment of the architect was the construction of fortified towers and places of strength rendered necessary by the ceaseless warring of factions within the city. In 1257 Brancaleone demolished 150 of these strongholds, the majority

of which had been erected on the ruins of some monument of antiquity. The most striking example of the rudeness of early mediæval architecture is to be seen in the *Casa di Pilato* or *di Rienzi* (p. 273). Built by one Nicholas, son of Crescentius (probably in the 11th or 12th century), its chief ornamentation consists of marble fragments apparently picked up at random and put together in the wildest confusion.

At the close of the 12th century brighter days dawned for Roman art. 'Magister Romanus' now became a title which the artist was proud to append to his surname. A speciality in decorative art appeared in Rome about this time which did not connect itself, it is true, with the traditions of antique art, though ready to utilise its material, without, however, resort to the depredations of a bygone age. And material was still at hand in richest abundance, in an endless array of shattered marbles. These were divided and subdivided, cut or sawn into minute slabs, arranged in patterns, enlivened by the introduction of stained glass and gold leaf, presenting as a whole a richly coloured decorative effect. These marble mosaics adorn the flooring of churches, altar sides, episcopal chairs, pulpits, and doorways; they enliven monumental sculpture; they fill the flutings of the elegantly twisted columns which bore the Easter candles or support the entablature of cloistered courts. This art became the monopoly of particular families and was regularly transmitted from generation to generation. The monumental marbles of this time are generally known as COSMATO WORK, a name derived from two members of a family thus privileged. Such work is frequently to be met with in Rome. Conspicuous among the mosaic floorings are those of *Santa Maria Maggiore*, *Santa Maria in Trastevere*, and *San Lorenzo Fuori le Mura* (12th century). *San Clemente* and *San Giorgio in Velabro* possess altar tabernacles of Cosmatto work and *San Lorenzo* the finest example in its pulpit. Of similar work in cloisters (*Santa Sabina*, *Lateran*) the best specimen is in the convent of *San Paolo Fuori* (13th century). Cosmatto work is not infrequently found elsewhere than in Rome. It is uncertain how far this Roman work is connected with kindred examples to be met with in Southern Italy. In technical detail some differences are to be detected, such as the more copious use of the glass pastes by the artists of the South. On the other hand we fancy that the identity of pattern in the mosaics of the Cappella Palatina in Palermo with those of San Lorenzo cannot be accidental.

Along with this decorative mosaic work, the MOSAIC PAINTING of apse and choir-arch had since the 12th century successfully asserted itself. That impress of the antique borne by the early Christian mosaics is gone; the drawing has lost its incisiveness as well as its traditional typical character, and, in lieu of this, receives a new and more lively impulse from colour and wealth of ornament. *The mosaics in front of the church of Santa Maria in Trastevere*, in

the apse of *San Clemente* (12th century), those in the altar-tribune of the *Lateran* (13th century), and finally those in the apse of *Santa Maria Maggiore*, the work of *Jacobus Torriti* in 1295, are examples of this mosaic painting. — WALL PAINTING also came once more into use, as we see from paintings discovered in 1858 in the lower church of *San Clemente* — that basilica which in 1108 was lost by a new structure being built upon it. — And, if church-architecture was confined to the rehabilitating of older edifices or the mere reproduction of earlier types, the numerous BELFRIES (the best is that of *Santa Maria in Cosmedin*) show an abundant fertility of resource in the architects of that period. They tower aloft, story upon story following in light and airy succession, relieved by flights of slender pillars, and stand, eloquent tributes to the genius of mediæval Rome.

The condition of art in Rome, however (particularly in the 14th century), was far behind that of Tuscany. While in Tuscany popular forces directed by the municipalities provided an ample field for the cultivation of artistic tastes, Rome was distracted by the incessant war of factions and families, or the quarrels of the popes. Strangers were invited to execute works which were beyond the ordinary resources of art as it then existed in Rome. Dominican friars introduced Gothic architecture into Rome — *Fra Ristoro* and *Fra Sisto* are probably the builders of the church of *Santa Maria sopra Minerva* — and *Giotto* (chief of the Florentine school) was summoned to Rome during the pontificate of Boniface VIII., and at the instance of his patron Cardinal Gaetano Stefaneschi, to execute a mosaic (*Navicella*) for the Porch of St. Peter's, and to paint a *Ciborium* (in part preserved in the Sacristy of St. Peter's); probably also to execute a commission from the Pope, to represent the proclamation of the Jubilee of the year 1300. Of Giotto's Roman contemporary *Pietro Cavallini* we have unfortunately no certain information.

It was not until the return of the popes from their exile at Avignon, when Italians held exclusive possession of St. Peter's chair, and aimed at supremacy amongst the secular powers of the peninsula; when the Humanists acquired their short-lived ascendancy at the papal court — that Roman art first approaches its maturity. Rome indeed had no direct share in the creation of the Renaissance. To Florence belongs the exclusive and imperishable renown of this achievement. On the other hand it must not be forgotten how powerful an impression the spectacle of the mighty relics of antiquity must have made upon the receptive minds of the first Humanists, exciting their emulation and inciting to a more reverent study of the Antique; neither must it be forgotten that by study of old Roman art Brunelleschi and Donatello became familiar with those forms in which they were wont to express their artistic thought, and so were led to new and unexplored paths in the realm of art.

*Once more Rome occupied a foremost place in the history of art.*

when POPE NICHOLAS V. (1447-1455), a Humanist, vied with the Medici in his passion for books and building. He was bent upon a renovation of the Vatican Quarter; his ambition was to erect a papal residence of surpassing splendour; nay, he entertained designs on the St. Peter's pile itself and contemplated its reconstruction. The most imposing work of this period was the *Palazzo di Venezia* begun by Pietro Barbo (1455), afterwards POPE PAUL II. (1464-71), which is to a great extent mediæval in character. *Leon Battista Alberti*, who resided in Rome about this time and died there in 1472, may have furnished the plans for this palace. There is documentary evidence to prove that the Florentine *Bernardo (di Matteo) Rossellino* was entrusted with the chief direction of the extensive building operations of Pope Paul II.; and that painting in all its branches, especially as represented by *Gentile da Fabriano*, was warmly patronized by that pope.

So far indeed had the fostering of art become obligatory on the occupants of the papal chair, that they could not neglect this function without forfeiting their individual influence, and impairing the dignity of their office. The right powers were not, however, immediately at hand, which should give effect to the building projects of these Sovereign Pontiffs, enamoured as they were of splendour in every shape. The architect who during the pontificate of SIXTUS IV. (1471-1484) was most employed was not *Baccio Pontelli*, as was at one time supposed, but a son of *Francesco di Domenico*, surnamed *Il Caprino*, of Settignano. This was *Amadeo* or *Meo del Caprino*, who came to Rome in 1462 and remained there in the papal service until 1489. He died at Florence in 1501. The building of *Santi' Agostino* and *San Pietro in Montorio*, as well as the façades of *Santi' Apostoli* and *San Pietro in Vincoli* were from his plans. A celebrated work of this period is the Popes' private chapel in the Vatican, called after Pope Sixtus the *Sistine Chapel*, which owes its chief attractions far less to its architecture, which is of the simplest description, than to the artistic decoration of wall and ceiling.

Abundant employment together with the favour which artists found with dignitaries of the Church had already allure numerous Tuscan and Umbrian PAINTERS to Rome. Amongst those thus engaged in beautifying the churches of Rome and the Vatican Palace we meet such Florentine celebrities as Maestri *Sandro Botticelli*, *Filippino Lippi*, *Domenico Ghirlandajo*, *Cosimo Rosselli*; and from the Umbrian School the immediate forerunner of Michael Angelo, bold *Luca Signorelli*, along with *Perugino* and *Pinturicchio*. An attempt was made to found an Academy, or Guild of St. Luke at Rome. Amongst its members we find (1494) *Melozzo da Forlì*, the painter of a fresco (transferred to canvas) in the Vatican Gallery, representing the foundation of the Vatican library. — The execution of the Wall Paintings in the *Sistine Chapel*, by order of Sixtus IV., was a moment-

ous event in a time prolific in art enterprise. In accordance with the then prevailing point of view the acts of Moses are represented as symbolically parallel to those of Christ. On the left wall are incidents in the life of Moses by Pinturicchio, Botticelli, Rosselli, Signorelli, on the right wall events in the life of Christ by Botticelli, Ghirlandajo, Rosselli, and Perugino. Those lovers of art who are unable to visit Florence before going to Rome are recommended to make these wall paintings their especial study. They will learn from them to appreciate the descriptive power of the Florentines and will be familiarised with the field subsequently occupied by the heroes of Italian Art.

Tuscan SCULPTORS, too, found their way frequently to Rome and were constantly employed either as workers in bronze or marble. Little attention seems, however, to have been paid to the former. The great bronze doors of St. Peter, the work of *Antonio Filarete*, are interesting rather from the wealth of mythological imagery with which they are embellished, than from their artistic pretensions, which will not compare with those of Ghiberti's famous gates. So much the more powerfully does the sculptor appeal to us in marble. A taste for profusion and splendour of monumental decoration in adorning the tombs, which fact declares itself in the 15th century — a result probably of that thirst for fame which is identified with the Renaissance — gave the sculptor unceasing opportunity for the exercise of his art, particularly in its purely decorative phases. There is scarcely a single church of a certain date which does not contain sepulchral monuments from the close of the 15th century. The church of *Santa Maria del Popolo* possesses the largest number. These monuments — perfected in Florence and naturalised in Rome mainly by Mino da Fiesole — are nearly uniform, *viz.* a sarcophagus surmounted by a statue of the deceased, and supported by a pedestal ornamented with a garland of fruit and flowers, and genii. A niche or panelled screen finished with a medallion of the Madouna forms the usual background. The majority of these sculptures cannot be traced to any particular artist. It would appear indeed that the sarcophagi, as with the ancient Romans, were rather articles of manufacture than works of art, made wholesale fashion after some favourite pattern and bought 'ready made', a commission being given to the sculptor for a portrait of the deceased, to which would be added the armorial bearings with inscription.

With the pontificate of MARTIN V. (1417-31) began a period of special favour for the producers of TAPESTRY and GOLDSMITHS' WORK; and, indeed, the minor arts generally found patrons in all the popes of the 15th cent., with the exception of Calixtus III. Paul II. especially distinguished himself as a collector and rescued many ancient works from destruction.

Whoever might have visited Rome in the earlier years of the 16th century would have found himself in the presence of an in-

tense movement in the art world; he would have found Architect, Sculptor, and Painter alike occupied with projects of more or less grandeur. So far, however, Rome did not in this respect surpass the other chief towns of Italy; so far art had not assumed that particular form of life and direction which only the atmosphere of Rome could sustain, or which the genius of the Vatican alone could quicken. During the pontificate of JULIUS II. (1503-1513), where the golden era of Roman art began, this consummation was actually achieved.

To Julius belongs the glory of having associated with Rome three names, *Bramante, Michael Angelo, Raphael*, everlasting beacons in the path of art — three men who in the course of the 16th century (*cinquecento*) raised modern art to its loftiest pitch of splendour. His successor Leo X. (1513-1522) of the house of Medici owes it to his lineage only that he should have transmitted to posterity so splendid a reputation, — that his name should be associated inseparably with the greatest triumphs of art in modern times. Leo X. inherited the well-earned fame of his predecessor, but knew not how either to value or to use his inheritance aright. It was not given him to sway the imperious temper of Michael Angelo, nor fully to comprehend the mighty schemes of **Bramante**. The latter's chief work, the rebuilding of *St. Peter's*, can be adequately studied only in the collection of original drawings in Florence which set forth the grandeur of Bramante's designs in all their completeness; for so many different hands were employed in giving effect to these, that little remains of the original plan. Happily this little, *viz.* the dome with the overwhelming impression of vastness it conveys, is of the very best. Bramante contemplated a central structure in the form of a Greek cross, rounded at its extremities, which, crowned by a gigantic dome, should present an ensemble at once simple and majestic. Succeeding generations have failed to embody Bramante's ideal. His career, extending probably from 1444 to 1514, is involved in obscurity. Of his works, Rome possesses numerous examples. The circular chapel in the monastery of *San Pietro in Montorio*, the court of *Santa Maria della Pace*, and the arcades in the first court of the Vatican (*Cortile di San Damaso*) are all by Bramante. The *Palazzo Giraud* and the *Canelleria* are no longer ascribed to him (comp. pp. 218, 304).

We are wont to wonder at the profusion and splendour, too, of works to which the cinquecento gave birth. How much richer, how much more splendid would have been this profusion, had only these works been carried out as originally designed by the artist's creative genius!

The same fatality which pursued Bramante's mightiest projects served to mar Michael Angelo's (1475-1564) supreme effort in the realm of PLASTIC ART. The Tomb of Julius II., begun while that pope was still living, was to consist of a large detached structure with

statues of Moses, St. Paul, and other colossal figures at its projecting angles, and ranged along its wall the naked forms of men in chains. The work, however, soon came to a standstill, and at last, 30 years after its commencement (1545), it was placed in the church of San Pietro in Vincoli, where it now stands, deplorably, a mere fragment of the original design. Its most striking feature is the tremendous figure of Moses, rising in wrathful indignation at the worship of the golden calf, to denounce the idolatry of the Israelites. In addition to the Moses, Rome contains two conspicuous works from the hand of Michael Angelo: the *Pietà*, badly placed in one of the chapels in St. Peter's, and the *Statue of Christ* in Santa Maria sopra Minerva. The former surpasses all other efforts of the great sculptor in the delicacy of its modelling as well as in the force with which it appeals to human sympathies.

As FRESCO PAINTER Michael Angelo figures exclusively in Rome. Tradition tells us how loath he was to exchange the chisel for the brush, when at the behest of the imperious Julius II. he undertook the decoration in fresco of the ceiling of the Sistine Chapel. These frescoes are nevertheless the most important of Michael Angelo's contributions to art. They afford a wider field for the exercise of his creative power than sculpture, where plastic forms, unequal as they are to the demands of his prolific genius, betray him into exaggeration. These frescoes of Michael Angelo are closely akin to the wall paintings of Florentine and Umbrian artists at the close of the 15th century, in which the deliverer of the Israelites is made to prefigure the Saviour of mankind. How salvation came to the world, and how proclaimed, is the theme which Michael Angelo undertakes to illustrate. In the centre piece is depicted the Creation, the history of Adam and of Noah; how sin came into the world, but with sin the promise of redemption. Forecasting all this we next see the figures of Prophets and Sibyls. In the marginal pictures we see continued reference to the Redemption, in the various deliverances of the Jewish people (the brazen serpent, David and Goliath, the fate of Haman, and Judith), in conformity with mediæval conceptions, together with symbols of the Redemption. Connecting themselves with the above are the groups occupying the lunettes, pourtraying expectation, the anguish of suspense, and contrition, which include at once matters of fact and a twofold allusion to the vicissitudes of the Israelites and the events of our Saviour's life (progenitors of Christ and Jews captive in Babylon). The sublimity of the work is to be attributed very much to the skill with which mere matters of fact are everywhere subordinated to the claims of individual action as well as artistic purpose. Moreover Michael Angelo has contrived so to dispose the various portions of his vast work, ascending by figures, single and in groups, from the simply decorative margin to the crowning effort in the centre, so to adapt them to the place they occupy, that the entire work becomes

architecturally, so to speak, self-supporting; while the composition as a whole is wielded with a wealth of resources together with a power of organisation such as no other artist has attained to. The thoughtful beholder will not confine himself exclusively to the study of the central pictures. The figures in monochrome and minor decorations are replete with a beauty peculiar to themselves.

Of the '*Last Judgment*', begun by Michael Angelo in 1534 and unveiled on Christmas Day, 1541, it is difficult, owing to its dilapidated condition, to form an accurate estimate. The unerring audacity, however, with which figure and group alike are thrown into every conceivable attitude and movement, must command a mute and amazed attention. The two frescoes in the *Cappella Paolina* in the Vatican, executed at a later period (1550), reveal, perhaps, a failing eye but give no evidence of failing mental power.

With the names of Bramante and Michael Angelo is associated that of *Raphael* (1483-1520), whose youthful genius had very early declared itself, first in Perugia and later in Florence. In Rome are to be seen interesting mementoes of both these periods. In the *Coronation of the Virgin* in the Vatican Gallery we see him still in the trammels of the Umbrian School; the effects of his Florentine training are visible in his *Entombment of Christ* in the Borghese Gallery (belonging to later periods are the so called *Fornarina* in the Barberini Gallery, the portraits of *Navagero* and *Beazzano* in the Palazzo Doria, the *Madonna di Foligno*, and the *Transfiguration*, the master's last work, both in the Vatican Gallery). The majority of Raphael's easel-pictures are to be found elsewhere than in Rome.

But in Rome only could Raphael have found a field suited to the exercise of his highest powers in **FRESCO PAINTING**. The mural paintings in the state apartments of the popes in the Vatican palace must first be noticed. In order rightly to appreciate these, it must not on the one hand be forgotten that fresco painting never completely loses its decorative character; nor on the other must the peculiar position of the Pontificate in the beginning of the 16th century be lost sight of. In the palace of the Vatican the same courtly tone, the same pursuit of sensuous pleasures, of the mere joys of existence, prevailed as in the courts of the younger Italian dynasties; expressions of national sentiment met with a favorable reception, while an active agitation on the part of the Humanists did not appear to have compromised the dignity of the papal court. These conditions are more or less distinctly reflected in the frescoes of Raphael. The courtier repeatedly asserts himself; even delicate compliment to the patron is not disdained, nor the ceremonial spectacle excluded. Political as well as personal allusions are not wanting, while ample space is devoted to the glorification of the Humanistic ideal. Finally, when it is borne in mind that Raphael was constantly compelled to defer to the exigencies of the allotted space, to study the separate requirements of wall

and ceiling, we gain an insight into the nature and extent of the restraints imposed upon the artist. They beset him indeed on every hand, and constantly compel him to alter or modify his design. Curiously enough these restrictions are to this day interpreted as an act of the artist's free and daring will. One wonders at the amount of theological learning, of philosophical erudition displayed in the *Disputa* and the *School of Athens*, as well as at the inventiveness which could connect subjects so remote from one another as the *Heliodorus driven from the Temple*, and the expulsion of the French from Italy. Through the entire range of subjects there runs a vein of profound and continuous thought. But especially admirable are alike the discernment which enabled Raphael to select, from apparently the most heterogeneous sources, matter suitable for pictorial embodiment; the resolution with which he guarded the realm of fancy; and his sense of the beautiful, whereby he was enabled to bring the most intractable material into subjection to his purpose. These qualities are most conspicuous in the picture known as the *Burning of the Leonine Quarter* (the so-called *Borgo*) of Rome, or rather, as the artist's patron would have it, the conflagration extinguished by intercession of the pope. The spectator forgets the preposterous demand that a miracle should be thus palpably depicted: Raphael relegates the action to the heroic age, fills his picture with figures and groups of surpassing grandeur and animation (such as succeeding generations have striven in vain to imitate), and depicts the confusion, the preparation for rescue and flight with surpassingly graphic effect. The picture was not what he had been commissioned to paint; but in lieu of this we have a creation teeming with imaginative power and masterful execution. In like manner Raphael disposed of the celebrated frescoes in the first Stanza, the *Disputa* and the *School of Athens*. Had he not been required to illustrate a chapter from the history of dogma (the proclamation of the doctrine of transubstantiation) or to present a pictorial extract from the history of ancient philosophy, the task of depicting a procession of historical celebrities known to fame as fathers of the church or mundane philosophers could not be particularly inviting. And further, while Raphael mingled with historical personages figures purely typical, and in the *Disputa* represents the assembled company of believers as beholding a vision, where each individual present is naturally more or less overpowered by emotion — while in the *School of Athens* he especially emphasises the blessedness of knowledge, the good fortune which leads to the higher paths of learning (whether his representation literally coincides with the Diogenes Laertius or Sidonius Apollinaris or not) — he has asserted with brilliant success the artist's right to supremacy in the realm of creative fancy.

*After the foregoing remarks the unprejudiced reader will need*

a hint only as to the mental attitude he should assume as a student of Raphael's works. If the mere subject of the picture exclusively occupies his attention, if he must know the name and history of every figure, and feels it incumbent upon him to admire the intellectual grasp of an artist who gathered his materials from the remotest provinces of learning and who abounds in literary allusions, he is no longer in a condition fairly to test the artistic value of Raphael's works. From this point of view he will fail to detect in them any essential difference from the allegorical pictures of the period, nay he may even give precedence to many of these: to the wall paintings in the Cappella degli Spagnuoli (Santa Maria Novella in Florence) for example, which indisputably exhibit greater versatility, a superior daring in the embodiment of the preternatural and a loftier conception of the didactic capabilities of art. It is still a matter of uncertainty how far the erudition displayed by Raphael was an acquirement of his own or how far he may have relied on the contributions of contemporary scholars, such for example as Castiglione, Bembo, and Ariosto, who would in so far share with him the merit due to fertility of thought. Assuming, however, that Raphael himself supplied the wealth of literary research which the frescoes of the Stanze are said to reveal, he would not as artist become more intelligible to us. His intellect might thus have been exercised, but not his imagination. Raphael's pictures will not only be more thoroughly enjoyed, but his individuality and purpose will be more perfectly apprehended when the effort is made to understand, how the painter by force of his imagination could out of material for thought, dead in itself, create new and living forms; how he imparted to single figures so distinct a psychological impress that the mere bearers of historical names are made to appear as representative human characters; how subtly he balanced action and repose in his groups, not dwelling too long on mere beauty of outline and contour, but intent on giving harmonious expression to a more profound intellectual antithesis. From this point of view, interest in the works of Raphael will be enlightened and enduring. Numerous problems will present themselves to the amateur for solution: what motive Raphael might have had in treating the Disputa and the School of Athens so differently in respect of colour; how far in the latter picture the architectural character of the background is essential to the collective impression to be conveyed; for what reason the domain of portraiture is here narrowed to the utmost, while there (Jurisprudence) it is extended; what were the grounds for the manifold changes in composition which are accurately traced in his numerous sketches, etc.

The condition of the Stanze frescoes is such, alas, as to afford anything but unqualified gratification, just as in the Logge we regrettfully trace the departed glory of unique examples of decorative art, and with difficulty recognise the summit of Raphael's attainments in

manism : these were incisive events in the history of art, which now received a more distinctively ecclesiastical direction. The foreign occupation of Rome expelled a vast number of her artists and laid a chasm in the traditions of her art. As she once more recovered herself and under the pontificate of Sixtus V. (Felice Peretti, 1585-90) was to all appearance again invested with her pristine grandeur, the encouragement of art was revived, but in a spirit which presently pervaded and brought into subjection every phase of art. To Sixtus V. the Eternal City, which 'forthwith doubled itself', owes her present aspect. The *Acqua Felice*, the *Spanish Staircase*, the *Via Sistina*, the *Piazza di San Giovanni in Laterano*, the *Obelisk* in the Piazza of St. Peter, the restoration of the *Columns of Trajan* and *Marcus Aurelius* are his work. Domenico Fontana of Ticino was foremost in giving effect to this pope's projects. The authors of the degenerated Renaissance known as **Baroque** were really *Vignola* (1507-73) and Fontana's nephew *Carlo Maderna* (1556-1639). In the Jesuit church of *Gesù* (1568) the former furnished the type of the style which prevailed during the following century, especially in the numberless Jesuit churches then built. Maderna with Borromini and *Carlo Fontana* were the leaders of that band of artists who conspired to rob architecture of its fitting repose, and by the introduction of figures posed in startling attitudes, aroused or convulsed by agency unseen, of curves instead of straight lines, of pillar piled upon pillar, substituted a turbulent unrest. Not that the style was without striking and artistic effect. An undoubted vigour in the disposition of detail, a feeling for vastness and pomp, together with an internal decoration which spared neither colour nor costly material to secure an effect of dazzling splendour: such are the distinguishing attributes of the Baroque style as in Rome it is to be seen on every hand, not only in an endless succession of churches (*Sant' Ignazio*, *Santi' Andrea della Valle*, *San Carlo alle Quattro Fontane*, etc.), but in numerous palaces, the *Barberini* being a conspicuous example. The reader will, however, scarcely dwell on these works longer than will suffice to give him a clear general impression of their character.

A greater tenacity of life is, however, inherent in the art of PAINTING. An altogether deplorable interval now ensued, during which artistic talent was beguiled by Michael Angelo's overwhelming ascendancy into a slavish imitativeness, content with the least possible effort to crowd into a given space the greatest possible number of unmeaning figures, not devoid, however, of a certain superficial charm sufficient to captivate the eye. After an interval thus occupied and identified with this supremacy of the MANNERIST SCHOOL (*Arpino*, *Zuccherino*), painting once more, at the close of the 16th century, was galvanised into a new life, destined to be of brief duration—Rome becomes a scene of conflict in which painters and their partisans are the combatants. During the reigns of the popes from Sixtus V. to Clement VIII. the fashionable artists were

*Circignani*, surnamed *Pomarancio*, and his pupil *Roncalli*. It was not, however, till the accession of Paul V. (1605-21), a member of the *Borghese* family, that the interest in art became again widely spread. It was about this period that *Rubens* visited Rome, where he profited by a study of the best qualities of every school, without identifying himself with any.

*Caravaggio* (1569-1609) was the chief of the NATURALIST SCHOOL. He was triumphant in the possession of popular favour. On the other hand it was objected that his drawing was bad, that he failed in the essential of grouping the figures in his larger compositions. Nevertheless the mass is presented with such startling reality, and animated with gesture so impassioned, that every figure fitly asserts itself, while a corresponding force in colour conveys an impression powerfully suggestive of the turbulent licence then prevailing. — The ECLECTICS took an opposite direction. Trained in a regularly-constituted school of art, such as had been established at Bologna, initiated moreover in the art of *Correggio* and the Venetians, full of reverence for more remote traditions, thoroughly versed in the rules of drawing and composition as well as familiar with the fresco painter's art — thus formidably equipped, *Annibale Carracci*, *Domenichino*, *Guido Reni*, *Guercino* appeared amongst the rival aspirants to fame in Rome. They supplanted the Naturalists, appropriating as much of the latter's method as appeared available, and finally monopolised the favour of the court and aristocracy. Nor was the struggle by any means confined to the palette and the brush. Personalities arose, and amongst themselves the partisans of Carracci were seldom at peace. Their contributions are in part, at any rate, of the highest excellence. *Annibale Carracci*'s frescoes in the Palazzo Farnese; *Guido Reni*'s Aurora in the Casino Rospigliosi; the frescoes of *Domenichino* in San Luigi dei Francesi, Sant' Andrea della Valle, at Grotta Ferrata near Rome, are not mere masterpieces of technical skill, but are replete with artistic beauty and vitality. Easel-paintings of this school abound in the Roman galleries and enjoy a considerable popularity; among them may be mentioned *Domenichino*'s Last Communion of St. Jerome, *Sacchi*'s St. Romualdus (both in the Vatican Gallery), and numerous Madonnas by *Sassoferrato*, painted under the inspiration of Guido Reni.

The Neapolitan sculptor *Lorenzo Bernini* (1598-1680) flourished up to the close of the 17th century. His works occupy the concluding chapter in the history of Roman Art. It is superfluous to bid the beholder beware of being led captive by art essentially flimsy and meretricious; rather perhaps it is necessary, as a set off against the now prevailing depreciation of Bernini's works, to plead the important historical significance they possess amidst all their too conspicuous defects; to bear in mind that throughout the course of nearly a century they were regarded as the most brilliant production of that period and were very generally imitated.

Since the 17th century, Rome has not given birth to nor nurtured any distinctive art life, though the past has held artists of all nations spell-bound, compelling the conviction that Rome is still the true University of Art, whose teaching is indispensable to every true artist. So late as the close of the 18th and the beginning of the present century, Rome continued to give proofs of the potency of her influence. Without the suggestions which Rome alone could furnish, *David* would never have received that classical impulse which he turned to such admirable account in France. *Asmus Carstens*, the father of the classical style of modern German art, also made his home in Rome. Amid the art-collections of Rome alone could *Thorvaldsen*, the 'Greek of the 19th century', have worthily perfected his talents. In the absence of such inspiration as the spectacle of Rome's masterpieces alone can afford, *Cornelius* and his associates would never have had the courage to attempt the revival of fresco-painting.

Thus it was that Rome reacted on the destinies of modern art, though without an art life she could call her own. During the last fifty years, however, she has lost much of her importance even in this respect, through the altered tendencies of the artistic schools of France, Belgium, and Germany. Foreign painters and sculptors still visit Rome, but it has entirely ceased to dictate the tone of European art. In place of this, Rome may perhaps become the centre of a new Italian school of art, though the productions of modern Roman artists have hitherto scarcely warranted the supposition. At the beginning of this century building wholly ceased at Rome, and the works of monumental painting, such as *Podesti's* frescoes in the Vatican, prove that the traditions of the classic period had been utterly forgotten. Since, however, Rome has been the capital of a united Italy, increased activity has been manifested in the field of art, and the clever Roman stone-masons have had abundant opportunity to show their skill in the ornamentation of handsome modern edifices. The resuscitation of a truly elevated style of sculpture is hindered by the tendency to exaggerated realism and the undue value laid upon mere mechanical dexterity, which seem nowhere so much out of place as at Rome. In painting Rome has not yet outstripped the flourishing schools of North Italy.

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## 1. From Leghorn or Pisa to Rome by the Maremme.

206 M. (from Pisa 207½ M.). RAILWAY. Express in 6-7½ hrs., fares 41 fr. 65, 29 fr. 15 c. (from Pisa 41 fr. 55, 29 fr. 10 c.); ordinary trains in 8½ hrs., fares 37 fr. 90, 26 fr. 55, 17 fr. 10 c. (or 37 fr. 75, 26 fr. 45 c., 17 fr.). The above fares are exclusive of the 'sovratassa' (see p. xiv). On Sat. there is a *train de luxe* with higher fares. — During the tourist-season restaurant-cars are attached to the express trains (déj. 9½, D. 4½, bottle of wine 1½, half-bottle 1 fr.).

The MAREMME RAILWAY coincides with the ancient *Via Aurelia*. It runs inland as far as Cecina, where it approaches the coast, commanding fine views of the sea with its promontories and islands. Views always on the right. Many places on this route are subject to malaria between the end of May and the end of October (comp. p. 3).

*Leghorn* and *Pisa*, see *Baedeker's Northern Italy*. — The lines unite at *Vicarelle*, near the station *Colle Salvetti*, which is 10 M. distant from Leghorn and 9½ M. from Pisa. To the right we see the *Monte Nero*, a celebrated place of pious resort, with an ancient picture of the Virgin.

13 M. (from Pisa) *Fauglia*; 18 M. *Orciano*; 22½ M. *Santa Luce*; 24 M. *Rosignano*, the village of which name is situated on a hill to the right; 28 M. *Vada*. The train crosses the *Cecina*, the ancient *Caecina*. The family of that name was once settled in this district, as is proved by numerous inscriptions.

31½ M. *Cecina* (poor café at the station), where a branch-line to *Volterra* diverges (see p. 9), is, like all the above-mentioned villages, of modern origin.

35½ M. *Bibbona-Casale*. The line now approaches the coast. The loftily-situated, ancient Etruscan *Populonia* (see below) becomes visible to the right, on a chain of hills projecting into the sea; beyond it, the island of *Elba* (p. 13).

42 M. *Castagneto*; 47 M. *San Vincenzo*, with a small harbour.

53½ M. *Campiglia Marittima*; the small town (3500 inhab.) lies to the left on the height, with a ruined castle and Etruscan tombs of no great interest.

FROM *CAMPIGLIA* TO *PIOMBINO*, 8½ M., railway in 36 min. (fares 1 fr. 60, 1 fr. 15, 75 c., vià (3 M.) *Poggio* and (8 M.) *Portovecchio*).

*Piombino* (*Albergo delle Api*, unpretending, bargaining advisable), a small town with 2700 inhab., originally belonged to Pisa, in 1399 became a principality of the *Appiani*, in 1603 was acquired by Spain, and then by the family of *Buoncompagni-Ludovisi*, from whom it was wrested by Napoleon in 1806 in favour of his brother-in-law, the Corsican *Feliz Baciocchi*. In 1815 it was assigned to Tuscany. It lies at the S. end of a wooded promontory, bounded on the land-side by a flat district. A weather-beaten tower on the harbour commands a grand view of the sea and the island of *Elba* (in front of which rise the cliffs of *Cerboli* and *Palmaiola*), of *Giglio* and the coast, and *Corsica* in the distance. — Steamboat to *Elba* every afternoon, returning the following morning (p. 12).

A forenoon suffices for a visit to (6 M.) the ancient *Populonia*, the Etruscan *Pupluna*, at the N. end of the peninsula. The shorter route through the woods requires a guide. The town with its mediæval castle, situated on a lofty and precipitous hill, is conspicuous from all sides. Once *prosperous seaport*, it suffered greatly from a siege by Sulla; in the time

of Strabo it had fallen to decay, and it is now a poor village. In ancient times the iron of Elba was smelted here. The old town-walls may still be distinctly traced, and are particularly well preserved on the side next the sea; they consist of huge blocks, approaching the polygonal style. The views towards the land and the sea are striking and extensive. Several arches, erroneously said to belong to an amphitheatre, and a reservoir may also be mentioned as relicts of the Roman period. The Etruscan tombs in the vicinity are hardly worthy of a visit.

The district now begins to exhibit the distinguishing characteristics of the Maremma: a world of its own, consisting of forest and swamp, in summer poisoned by malaria. During the Etruscan period the Maremma possessed several considerable towns: *Populonia* (p. 2), *Vetulonia* (see below), *Rusellae* (see below), *Cosa* (p. 4). On the decline of agriculture in Italy and the conversion of the farms into pasture-land, the desolation of the coast-district made rapid progress. During the present century the first successful attempts to counteract the malaria were made by the drainage and filling up of swamps and the establishment of new farms (especially near the railway-stations); but the evil is still very great. Charcoal-burning and, in winter, cattle-grazing are the chief resources of the inhabitants.

64 M. *Follonica*, near the sea, possesses considerable smelting-foundries for the iron from Elba. Beautiful view towards the sea; to the right the promontory of Piombino and Elba, to the left the promontory of Castiglione with a lighthouse, and the small, grotesquely shaped island of *Formica*.

A diligence, in connection with the principal trains, runs from Follonica towards the N.E. ( $2\frac{1}{2}$  hrs.; fare 2 fr.) to (11 M.) *Massa Marittima* (1310 ft.; *Alb. del Sole*, fair, R.  $1\frac{1}{2}$  fr.), one of the largest towns of the Maremma, with 8300 inhabitants. In the vicinity are extensive copper-mines.

The train again quits the coast and skirts the *Promontory of Castiglione*.

73 M. *Gavorrano*, the station for the place of the same name, situated higher up, to the right. At (78 M.) *Giuncarico* we see, also on a hill to the right, *Colonna* (1130 ft.), which has resumed its ancient name of *Vetulonia*. Numerous graves have recently been excavated here (see below). In the distance, at the mouth of the *Bruna*, the small fortified harbour of *Castiglione della Pescaia* is visible. Here wood and charcoal form the chief exports.

82 $\frac{1}{2}$  M. *Montepescali*, junction of a branch-line to Siena, which runs parallel to our line as far as Grosseto. The village is picturesquely situated on a hill to the left.

90 $\frac{1}{2}$  M. *Grosseto* (\**Rail. Restaurant; Stella d'Italia*, with a good trattoria; *Bella Toscana*), the capital of the Maremma, a pleasant town with 3900 inhabitants. The *Cathedral*, begun in 1294, was restored in 1855. The *Municipio* contains a collection of Etruscan urns, a room with vases and bronzes found in tombs at Vetulonia (see above), sarcophagi, and other antiquities. Near the Bodia is a prehistoric tomb. — Branch-line to Asciano (Siena), see p. 38.

About 3 $\frac{1}{2}$  M. to the N.E. of Grosseto (carriage-road) lie the sulphurous *Bagni di Roselle*, whence the ruins of *Rusellae* are reached in  $1\frac{1}{2}$  hr.

(guide necessary). *Rusellæ*, anciently one of the twelve capitals of the Etruscan confederation, has been deserted since the middle of the 12th cent. and is thickly overgrown with underwood. The walls, which are nearly 2 M. in circumference, and in most places accessible, consist partly of horizontal courses, partly of polygonal blocks (6-8 ft. high, 6-12 ft. long).

Around Grosseto, and to the W., in the direction of Castiglione, extends a considerable plain, in ancient times a lake (the *Lacus Pritius* of Cicero), which gradually became shallower and productive of malaria (*Palude di Castiglione* and *di Grosseto*). By skilful drainage, and by conducting hither the deposits of the neighbouring rivers, the government has almost entirely filled up the morass and converted it into a valuable pasture, 12-15 M. long.

Beyond Grosseto the *Ombrone* is crossed. 99 M. *Albarello*. The line skirts the wooded *Promontory of Talamone*; towards the S. the imposing Monte Argentario (see below) is visible.

At (105 M.) *Talamone* a beautiful view of the sea is disclosed. The village lies at the end of the promontory and possesses an anchorage sheltered by the island of Giglio and the Monte Argentario (steamer to Elba, p. 12). The bay has been much diminished by alluvial deposits. Here, in B.C. 225, the Roman legions landed and signally defeated the Gauls who were marching against Rome.

The train crosses the small river *Osa*, then the more important *Albegna* (ancient *Albinia*), at the mouth of which are salt-works. 109 M. *Albegna*.

113½ M. *Orbetello* (\*Rail. Restaurant, déj. 2, D. 3-5 fr., both incl. wine). On the arrival of the train an omnibus (1 fr.) starts for (2 M.) *Orbetello* (*Albergo Rosa*, *Albergo Nazionale*, both unpretending), with 3800 inhab., situated at the extremity of a promontory, near the foot of Monte Argentario, which rises immediately from the sea, and is connected with the mainland by two narrow tongues of land, whereby a large salt-water lagoon is formed, from the midst of which the town rises. The only object of interest is the polygonal wall on the sides next the sea, which testifies to the great antiquity of the town, although its ancient name is unknown.

From Orbetello an embankment has been constructed across the shallow lake, which abounds in fish, to Mte. Argentario. A carriage-road leads to the N. harbour, *Porto S. Stefano* (steamboat to Elba, every Friday at 5 a.m., see p. 12), and to *Porti Erecole* on the S. side. The Monte Argentario (2066 ft.) culminates in two peaks, on one of which is situated a monastery of the Passionists. The ascent is very interesting (from Orbetello, 2-3 hrs.; guide). The view embraces the coast of Tuscany as far as Monte Amiata, the Roman Maremma, and the sea with its numerous rocky islands as far as Sardinia. If time is limited, the first and lower eminence, ¾ hr. from Orbetello, with a picturesque view of the coast, should be visited.

Orbetello is the most convenient starting-point for an excursion to the (4½ M.) interesting ruins of the ancient *Cosa*, the present *Ansedonia* (carriage there and back, including stay of 5 hrs., 8 fr.); and also for a visit to the ancient towns of *Saturnia* and *Sovana*, about 25 M. inland. *Cosa* is an old Etruscan town, deserted since the 6th century A.D. The polygonal walls (1600 yds. in circumference) with their towers are admirably preserved. A beautiful prospect of the sea and coast is enjoyed hence.

The train soon enters the former Papal territory, and traverses the Roman Maremma; scenery unattractive. 121 M. *Capalbio*;

124½ M. *Chiarone*. It then crosses the *Fiora*.

126 M. *Montalto*, a poor village.

From Montalto the traveller may ascend by the Fiora to the ancient *Ponte della Badia* and the site of *Vulci*, where thousands of Etruscan vases have been discovered since 1828. The ancient Etruscan city itself, the circumference of which is ascertained to have been 5 M., has disappeared with the exception of its tombs.

Beyond Montalto the country is undulating. We cross the small rivers *Arrone* and *Marta* (p. 91). On the right bank of the *Marta*, near its mouth, are the ruins of *Graviscæ*, the port of Tarquinii (see below).

144 $\frac{1}{2}$  M. Corneto. On a hill (350 ft.) 1 $\frac{1}{2}$  M. to the left of the station (seat in a carriage  $\frac{1}{2}$  fr.) is the antiquated town of —

Corneto (*Alb. & Rist. Giudizi*, Via dell' Indipendenza), with numerous towers and a population of 5000. The town sprang up in the early middle ages near the town of *Tarquinii* (destroyed by the Saracens), to which fact it owes its official name of *Corneto Tarquinia*.

*Tarquinii* was anciently one of the twelve Etruscan capitals, and remarkable for the influence which it exercised on the development of the national religion of Etruria. It participated in the war of the Etruscan confederation against Rome, but was compelled to surrender after the Samnite war and to receive a Roman colony, which continued to flourish during the empire. Its ancient necropolis, discovered in 1823, is the chief object of interest at Corneto.

The handsome but unfinished Gothic *Palazzo Vitelleschi*, in the main street, near the gate, was erected by Cardinal Vitelleschi in 1437. — On the N. buttress of the plateau on which the town stands is the imposing *Castello* of Countess Matilda, containing the church of *Santa Maria in Castello*, begun in the 11th cent., with a facade dating from 1121, recently restored. This interesting church (key in the Museo, see below) contains a tabernaculum of 1168 and a pulpit of 1209. — Adjacent is *Scappini's Ceramic Factory*.

The smaller Romanesque churches of *Sant' Anastasia*, *San Salvatore*, *San Martino*, and *San Pancrazio* have all been more or less restored. Adjoining the last is the old *Palazzo Municipale*, with three of its original eight towers. On a height above the town is the Gothic church of *San Francesco*. — A genealogical tree 'al fresco' in the new *Palazzo Comunale*, professing to trace the origin of the place to a remote mythical era, shows an amusing disregard for history.

The lower story of the \**Museo Municipale* (shown by Palma, the custodian) contains a number of sarcophagi, the most interesting of which is the so-called 'Sarcophago del Magnate', embellished with polychrome reliefs (battles of Amazons) and with handsome figures on the lid. On the upper floor are smaller antiquities, vases, gold ornaments, weapons, etc. Among these are an antique set of false teeth (3rd room), and a fine bowl with red figures, which bears the names of *Oltos* and *Euxitheos* as the artists and represents the *Arrival of Bacchus in Olympus*, the types of the deities recalling

— *Fig. 10. Sarcophagus of Tomyris*. — This is the same sarcophagus as Fig. 9, but seen from the other side, which is the more usual view. It is a large rectangular stone sarcophagus, and was found in the same place as the last. The stele above it is broken, and the lid of the sarcophagus is also broken, so that the body of the deceased is now exposed. The lid is decorated with a relief representing the deceased in her chariot, driving over her enemies, who are represented as small figures lying on the ground. The body of the deceased is also decorated with a relief.

— *Fig. 11. Sarcophagus of Tomyris*. — This is another view of the same sarcophagus, showing the head end. The head of the deceased is shown in profile, looking towards the right. Her hair is long and dark, and she wears a diadem. Her hands are clasped in front of her chest. Her feet are shown at the bottom of the sarcophagus. The lid is decorated with a relief representing the deceased in her chariot, driving over her enemies.

— *Fig. 12. Sarcophagus of Tomyris*. — This is another view of the same sarcophagus, showing the head end. The head of the deceased is shown in profile, looking towards the left. Her hair is long and dark, and she wears a diadem. Her hands are clasped in front of her chest. Her feet are shown at the bottom of the sarcophagus. The lid is decorated with a relief representing the deceased in her chariot, driving over her enemies.

— *Fig. 13. Sarcophagus of Tomyris*, or *Tomyris sarcophagus*. — This is a smaller sarcophagus, shown in the same position as Fig. 10. It represents a woman with her hair pulled back, and a diadem. — opposite to the tomb —

— *Fig. 14. Sarcophagus of Tomyris*, or *as Tomyris*, also with the representation of a diadem. The sarcophagus driving bears witness to the importance of the last period of ancient Persian art. The men here, as in the tombs, are decorated back and the women are shown in profile on the walls of the sarcophagus.

— *Fig. 15. Sarcophagus of Tomyris*, or *Tomyris sarcophagus*, small, mourning for the deceased, and dancing.

— *Fig. 16. Sarcophagus of Tomyris*, more extensive, supported in the centre by a pillar, on which are figures, or winged genii of Jewish terminating in serpents, and inscriptions in Latin as well as European inscriptions, a proof that they belong to a comparatively recent epoch. To the right on the wall are two figures supported by genii; under them is Charon with the hammer.

— *Fig. 17. Sarcophagus of Tomyris*, with banqueting scenes.

No. 13. *Grotta del Cardinale*, the most spacious tomb at Tarquinii, supported by four pillars, opened last century; colours almost entirely faded.

No. 14. *Grotta dell'Orco*, or *del Polifemo*: in the anterior chamber, a banquet; in the one beyond it, a scene from the infernal regions, with Pluto, Proserpine, Geryon, Tiresias, Agamemnon, Memnon, and Theseus; in a niche is Ulysses blinding Polyphemus. — The paintings here exhibit unmistakable Greek influence.

No. 15. *Grotta dei Vasi Dipinti*, and No. 16. *Grotta del Vecchio*, with banquets and dances, both not later than the first half of the 5th cent. B. C.

No. 18. *Grotta delle Iscrizioni*, so called from the numerous Etruscan inscriptions, with warlike trials of skill.

No. 19. *Grotta del Barone*, so called from the Hanoverian ambassador Baron Keatner, by whom it was opened, contains warlike games, riders, etc., partly in the archaic style; colours well preserved.

No. 20. *Grotta delle Bighe*, discovered in 1827 by Baron Stackelberg. A copy of the paintings (funereal games and dances) in the Vatican.

No. 21. *Grotta del Mare*, small, with sea-horses.

No. 23. *Grotta degli Auguri* (with funereal games; a criminal with veiled head fighting with a large mastiff, hounded on by a figure in a mask), of the same date as Nos. 15 and 16.

From Corneto to (16 M.) *Toscanella* (p. 95) a diligence runs thrice a week (carriage 8 fr.).

The train skirts the foot of the hill of Corneto, which remains visible for a long time. To the right, farther on, is the insignificant *Porto Clementino*, which is entirely abandoned in summer on account of the malaria. The horizon is bounded inland by the mountains of *La Tolfa* (see below), which yield an abundance of alum and sulphur. The line crosses the small river *Mignone*, at the mouth of which stands the *Torre Bertaldo*, where, according to a legend, an angel dispelled St. Augustine's doubts respecting the Trinity.

157 M. *Civitá Vecchia* (*Railway Restaurant*, very fair; British Consular Agent, *L. Sperandio*; American, *G. Marsanich*; Lloyd's agents, *A. Bellettieri & Co.*), the seaport of Rome, with 9200 inhab., the ancient *Centum Cellae* founded by Trajan, and sometimes called *Portus Trajani*, was destroyed by the Saracens in 828, but in 854 the inhabitants returned into the 'ancient city'. The fortifications, built in the 16th and 17th cent., were recently restored by the French. The entrance to the harbour, in front of which lies a small fortified island with a lighthouse, is defended by two towers. The traveller may best spend a leisure hour in walking on the quay.

A good road leads from Civitá Vecchia to the volcanic mountains of *La Tolfa* (2040 ft.) and the loftily-situated village of that name, in the vicinity of which are extensive mines of alum. The scenery is picturesque, and the locality interesting to geologists. Some mineral springs, with the ruins of ancient baths (*Aquae Tauri*), lie about 3 M. from Civitá Vecchia. — Steamer from Civitá Vecchia to *Elba*, see p. 12.

FROM CIVITÀ VECCHIA TO ROME. The best views are on the right till Rome is approached, and then on the left. The line traverses a dreary tract, running parallel with the ancient *Via Aurelia* near the sea-coast as far as Palo. On clear days the Alban and Volscian Mts. are visible, and still farther off the Monte Circeo (p. 430).

163 M. *Santa Marinella* possesses a mediæval castle.

166 M. *Santa Severa*, a picturesque baronial castle, formerly the property of the Galera family, then of the Orsini, and now of the Santo Spirito Hospital at Rome. Here in ancient times lay *Pyrgos* or *Pyrgi*, the harbour of the once powerful Etruscan city *Caeve*, now *Cerveteri* (p. 416), situated on a height 8 M. to the left.

171 M. *Furbura*. The solitary towers on the shore were erected in the 16th cent., for protection against the dreaded Turkish corsairs.

177 M. *Palo*, with a château and villa of the Odescalchi, occupies the site of the ancient *Algium*, where Pompey and Antoninus Pius possessed country-residences, but the relics of antiquity are now scarce. A short branch-line runs hence to the frequented sea-baths of *Ladispoli*, founded by Prince Odescalchi (fine beach; special trains from Rome on Sun. and Thurs.).

181 M. *Palidoro* lies on the river of that name, which has its source on the heights near the Lago di Bracciano (p. 97). Comp. the map, p. 364.

The line now approaches the groves of (186 M.) *Maccarese* to the right, the ancient *Fregenae*, on the *Arrone*, which issues from the Lago di Bracciano and enters the sea near this point. The former *Stagno di Maccarese* is then skirted, which is now being converted into arable land (*Bonifiche di Maccarese*, comp. p. 421).

193 M. *Ponte Galéra*, whence a branch-line diverges to *Porto* and *Fiumicino* (p. 418). Near (201 M.) *Magliana* the *Tiber* becomes visible, and the line follows its course (comp. Map, p. 366). A freer view is now obtained of the extensive *Campagna di Roma*; to the right, in the background, the Alban Mts. (p. 391; comp. panorama, p. 362), and to the left the Sabine Mts.; in the foreground is *San Paolo Fuori le Mura* (p. 381).

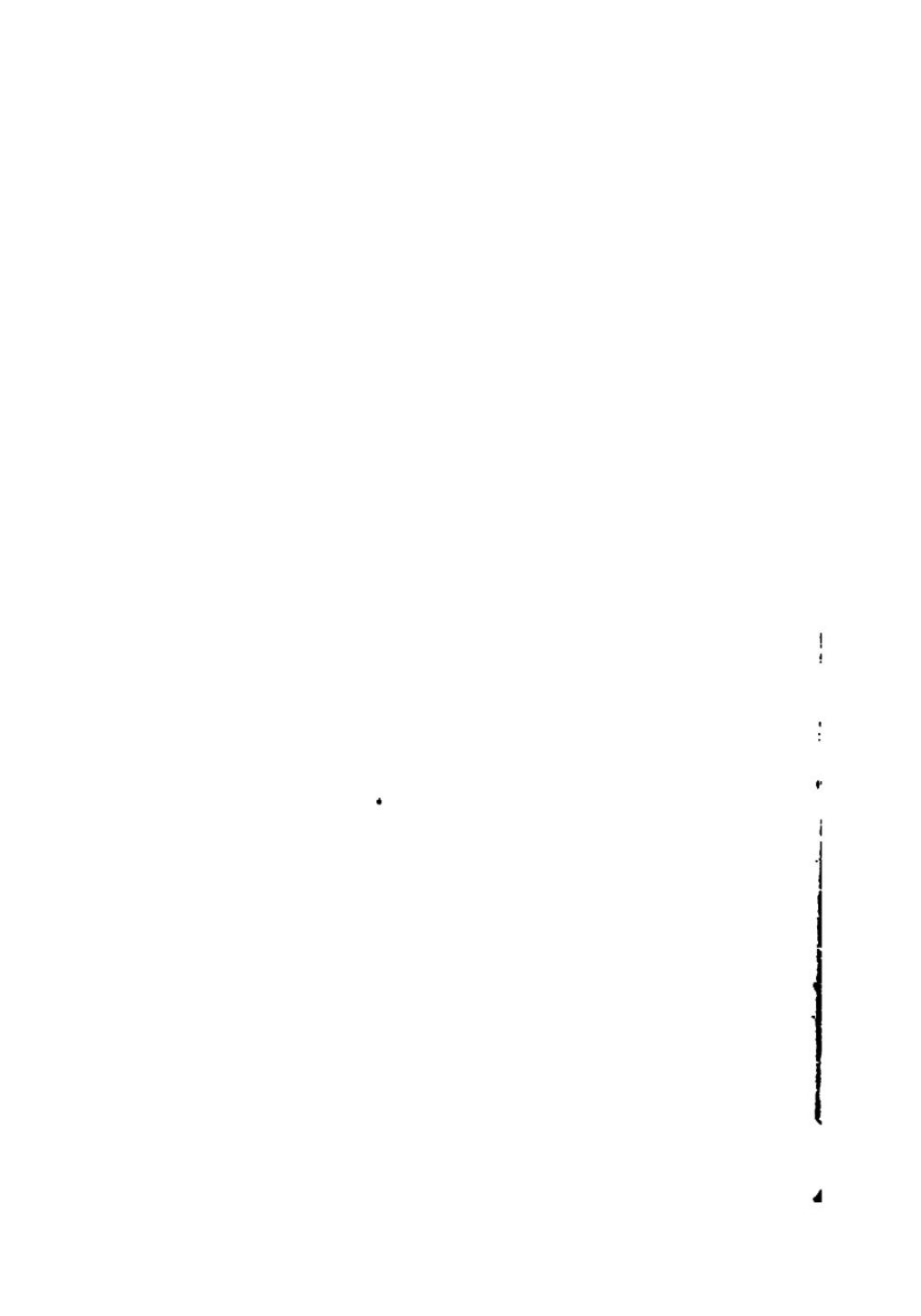
202 M. *Roma San Paolo*, outside the Porta Portese (change carriages for *Trastevere*, comp. p. 127). The train crosses the *Tiber* by an iron bridge and skirts the S.E. walls of Rome. To the left are seen the Monte Testaccio, the Pyramid of Cestius, the Aventine, the Lateran with the statues crowning its façade, and finally, just before the station is entered, the so-called Temple of Minerva Medica.

207½ M. *Rome*. — Arrival, see p. 127.

## 2. From Leghorn to Volterra and Colle.

A visit to Volterra, the antiquities of which are interesting, is best accomplished from Leghorn. RAILWAY viâ *Cecina* to Volterra station, 20½ M., in 3½ hrs.; express to *Cecina* (no through-connection) 6 fr. 85, 4 fr. 40 c. (comp. p. xiv); ordinary trains 5 fr. 95, 4 fr. 10, 2 fr. 85 c.; from *Cecina* to Volterra station 3 fr. 40, 2 fr. 40, 1 fr. 55 c. — DILIGENCE from the station to Volterra in 2 hrs. (fare 1½ fr.; one-horse carr. 10 fr.). Those who intend to continue their journey southwards by the *Maremma* line should leave their luggage at *Cecina*. — DILIGENCE to *Colle* twice a week only; one-horse carriage about 12 fr.

*Volterra* may also be reached from Pontedera, a station on the *Florence* and *Pisa* line, by driving up the valley of the *Era* (5½ hrs.).





**FROM LEGHORN TO VOLTERRA.** To (31½ M.) *Cecina*, see p. 2. The branch-line to Volterra ascends hence on the right bank of the *Cecina*, traversing a district of great mineral wealth. — 5½ M. *Riparbelli*; 10½ M. *Casino di Terra*; 15 M. *Ponte Ginori*.

19 M. *Volterra*. The station is situated at the foot of the lofty hill on which the town lies. The extensive salt-works (*Le Saline*) in the vicinity supply the whole of Tuscany with salt.

The following excursion, for which a carriage may be hired at Volterra station, is interesting to geologists. We first drive to *Pomarance*, a pleasant town, famed in the Renaissance period for its earthenware, with a large château of Count Larderello, and in about 3 hrs. reach *Larderello* on the *Monte Cerboli*, the central point of the boracic acid works (*lagoni* and *soffioni*) belonging to the Larderello family. The entire output of these works is sent to England, where it is chiefly used in the manufacture of glass and pottery. The excursion may be extended towards the S., via *Bagno a Morbo* (with springs, good for gout, used perhaps by the Romans), *Castelnuovo*, *Sasso*, and *Monterotondo*, to *Massa Marittima* (p. 3), a drive of 8 hrs. more. Near *Sasso* and *Monterotondo* in particular the country is covered with clouds of steam, and the hot surface of the earth with incrustations of sulphur, sulphate of iron, etc. Near *Monterotondo* is the hot *Lago Zolfareo*, a small lake strongly impregnated with boracic acid, which is obtained from it by evaporation by a French firm.

The road from the station to (5 M.) Volterra ascends (diligence 1½ fr.). The country presents a peculiarly bleak appearance.

**Volterra.** — \**ALBERGO NAZIONALE*, R. 11½-2 fr.; *UNIONE*. — *Caffè Etrusco*, in the market-place.

The celebrated *Alabaster Works* of Volterra afford occupation to nearly two-thirds of the population. The ordinary kinds of alabaster are found in the vicinity, the more valuable in the mines of *La Castellina*, to the S. of Leghorn. The traveller should visit the interesting workshops, where souvenirs may be purchased far more cheaply than at Florence or Leghorn.

**Volterra** (1805 ft.), one of the most ancient Etruscan cities, is an episcopal residence with 5400 inhab., commanding in clear weather charming prospects as far as the heights of Pisa, the Apennines, and the sea with the islands of Gorgona, Elba, Capraia, and Corsica.

Volterra (the Etruscan *Velathri*, the *Volaterræ* of the Romans) was one of the twelve ancient confederate cities of Etruria, and was so strongly fortified that during the civil wars it withstood a siege by Sulla's troops for two years. It afterwards became a Roman municipium, but gradually fell to decay and was totally destroyed in the 10th century. It was re-erected under the Othos, but does not now cover one-third of its ancient area. In the middle ages it was a free town, and from this period date the best buildings; but it became subject to Florence in 1361. The last revolt of the inhabitants against the Florentines terminated on 17th June, 1472, when the town was captured and ruthlessly pillaged.

Among the antiquities the ancient \*TOWN WALLS, 7960 yds. or about 4½ M. in circumference, and nearly three times as extensive as those of Fiesole and Cortona, are especially worthy of notice. Their dimensions (40 ft. in height, 13 ft. in thickness) and construction of horizontal courses of sandstone blocks ('panchina') are best inspected outside the *Porta Fiorentina* (N.) and on the S.W. side of the present town. One of the ancient gateways,

the "PORTA DELL' ARCO." 20 ft. in height, is also still in existence. The portals are adorned with almost life-sized heads. The Porta di Diana ("il Portone"), another ancient gateway, outside the Porta Fiorentina, has been much altered. Outside the same gate, below the burying-ground, is situated the ancient Necropolis, about half-way up the hill, at the place now called *San Martini*. A number of the curiosities in the museum were found here, but all the tombs but one have been closed up again.

The *Piscina*, outside the castle, a reservoir resting on six columns, is shown only by permission of the bishop, and is reached by a long ladder. The *Thermae*, near the Fonte San Felice, are of Roman origin. Traces of an *Amphitheatre* near the Porta Fiorentina.

The PALAZZO DEI PRIORI or MUNICIPIO (Pl. 19) in the Piazza, a handsome edifice, begun in 1205 and completed in 1257, is unfortunately somewhat modernised: the exterior is adorned with mediæval coats-of-arms. It contains a collection of pictures, of which the following are the most important: *Bencenuto di Giovanni*, Altar-piece with Annunciation and saints; *Luca Signorelli*, Madonna with six saints and two angels. 1491 (much injured); *Domenico Ghirlandaio*, Christ in glory (ruined by restoration in 1874), and a Madonna, by the same.

Adjoining, to the right, is the entrance to the \*CATHEDRAL (Pl. 8), consecrated in 1120 by Pope Calixtus II., and said to have been enlarged in the 13th cent. by *Niccolò Pisano*. The façade dates from 1254.

**INTERIOR.** Above and beside the entrance are reliefs from the life of St. Octavianus (14th cent.); the pulpit is adorned with sculptures of the end of the 12th century. The two angels with candelabra on the high-altar are by *Mino da Fiesole*. The sarcophagus of St. Octavianus is by *Raffaele Ciechi* (1527); the elaborate roof by *Fr. Cipriani* (1570). — By the second altar to the left is an Annunciation by *Fra Bartolomeo della Porta*. In the S. transept is a fine wooden group (13th cent.) of the Descent from the Cross. The chapel of San Carlo, opposite, contains on the left an "Annunciation" by *Signorelli* (1491), of rich colouring and attractive grace; above the altar, *Mar. Magdalen* by *Camillo Inconstri* (1631); on the right, *Bencenuto di Giovanni*, Nativity, with predelle by *Benozzo Gozzoli*; and *Pontormo*, Descent from the Cross (unfinished); *Taddeo di Bartolo*, Altar-piece; *Leonardo da Pistoja*, Madonna, with four saints.

Opposite to the cathedral rises the baptistery of SAN GIOVANNI (Pl. 6), an octagonal church, supposed to date from the 7th cent., and occupying the site of an ancient temple of the sun. The portal dates from the 13th century. To the left of the entrance is an ancient sarcophagus, with a relief of Narcissus. The fine arch of the high-altar is by *Balsimelli da Settignano* (16th cent.), the octagonal font by *Andrea Sansovino* (1502), and the ciborium by *Mino da Fiesole* (1471).

SAN LINO (Pl. 13), a church founded in 1480 by *Raffaele Maffei*, contains the tomb of that scholar, with a recumbent statue by *Silvio Fiesole*.

In the Via Ricciarelli is the house in which *Daniele da Volterra*,

the celebrated pupil of Michael Angelo, was born in 1509 (he died at Rome in 1566). The house still belongs to the family of Ricciarelli, who possess a fine Elias, by the artist.

SAN FRANCESCO (Pl. 10) contains the Gothic chapel of the *Confraternità della Crocetta Giorno* of 1315, with frescoes from the life of the Saviour and the legend of the Cross by *Cennino Cennini* (1410).

The most interesting object in Volterra is the \*MUSEO NAZIONALE, a valuable collection of inscriptions, coins, bronzes, statues, and vases, now contained in the *Palazzo Tagassi* (Pl. 20), Via Vittorio Emanuele. Admission 1 fr., Sun. free.

The museum, established in 1731, and greatly enriched by the collections of the erudite *Mario Guarnacci* in 1761, was in 1878 admirably arranged by *Cavaliere N. Maffei*. Seven rooms on the lower floor and as many on the upper are occupied by the collection of *Cinerary Urns* (upwards of 400). These are generally about 3 ft. in length, and date from the latest period of Etruscan art, i.e. the 3rd or 2nd cent. B.C. The subjects are more interesting than the execution, which is for the most part very mediocre. A few of the urns are made of terracotta and sandstone, but most of them are of the alabaster of the environs. On the lid is the greatly reduced recumbent effigy of the deceased; the sides are adorned with reliefs, and some of them bear traces of painting and gilding. The representations on the urns are partly derived from the peculiar sphere of Etruscan life, partly from Greek mythology. From the former, parting scenes are the most frequent; the deceased, equipped as a rider, is escorted by a messenger who bears a long sack containing provisions for the journey or is accompanied by Charon with the hammer. Sacrifices and funeral processions occur frequently, as well as banquets, races, contests of skill, etc. Greek mythology has supplied an abundant selection of subjects, e.g. Ulysses with the Sirens and with Circe, the abduction of Helen, death of Clytemnestra, Orestes and the Furies, the Seven against Thebes (the gate a copy of the Porta dell' Arco, p. 10), Polynices and Eteocles, Oedipus and the Sphinx, Oedipus slaying his father. There is a singular blending of luxuriance and melancholy in the subjects and treatment of these works, and the same peculiarity is often observed in the subsequent development of Etruscan art. — Five other rooms contain marble sculptures (archaic sandstone relief of a warrior), vases (mostly of a later style), coins, bronzes, utensils, gold ornaments, and fine glass vessels. — In the third story are the *Archives* and the *Library*, containing 13,000 vols., and a collection of coins and seals. On the staircase are a frieze in relief (9th cent.) from San Giusto, an inscription of Gundibert, King of the Longobards, and other mediæval sculptures.

The CITADEL (*Fortezza*) consists of two parts, the *Cassero* or *Rocca Vecchia*, erected on the ancient town-walls in 1343 by Walter de Brienne, Duke of Athens, and the *Rocca Nuova*, built by the Florentines after the capture of the town. At the same time the latter constructed the prison *Il Mastio* for the incarceration of political offenders, where the mathematician Lorenzo Lorenzini was confined as a suspected person by the Grand-Duke Cosimo III. for 11 years (1682-93). The citadel, now a house of correction, may be visited with permission of the Sotto-Prefetto.

The *Palazzo Maffei-Guarnacci* (of 1527), opposite the church of St. Michael, with three towers, the oldest dating from the 13th cent., contains pictures and a valuable collection of letters of *Savoia*, *Rosa*.

The Gothic *Palazzo Inghirami* contains a small collection of

pictures, formerly comprising the portrait of the learned *Fedra Inghirami* by *Raphael*, sold to an American in 1898 (replica in the Pitti Gallery at Florence).

The *Casa Ducci* bears the Roman epitaph of a boy, five years of age, probably a member of the family of the poet *Petrus*, who was born at Volaterrae in A.D. 34.

Outside the Porta Pisana is the ruined Romanesque church of *Santo Stefano*, near which are a fountain and a Roman marble portrait-statue, known as the *Protomarzio* (Prato Marzio was the ancient name of the place). — Farther from the town, between the churches of *Santi Giusto* and *La Badia*, lies a deep ravine called *Le Bucce*, which was comparatively recently formed by erosion and continues to increase. Several buildings have already been undermined and destroyed, and the celebrated Camaldulian abbey of *San Salvatore*, founded in the 11th cent., is threatened with the same fate.

In the valley to the E. is the convent of *San Girolamo*, the vestibule-chapels of which contain terracotta altar-pieces from the studio of the *Robbia's*, one representing St. Francis with Sts. Clara and Louis, another the Last Judgment (1501). In the church is an Annunciation by *Benedetto di Giovanni* (1460). — Farther on are the *Villa Inghirami* (fine view) and some *Etruscan Tombs*, in which the burial-urns are still *in situ* (the gardener supplies a light,  $1\frac{1}{2}$  hr.). Hence the rock-caves named *Le Bucce de' Servienti* may be visited.

A pleasant excursion may be made to the copper-mines (*mine di rame*) of *La Cava di Caporciano*, near *Montecatini*, 10 M. from Volterra. The road leads across the hill of *La Bacchetta* to *Montecatini*, on the summit of the *Selagite*, a mountain of volcanic origin. The square tower of the old castle commands an extensive prospect. The mines have been worked since the 15th cent., and the operations were successful till within recent years. The present proprietor is Count Butturlin. The mineral is found in pockets or clusters, between serpentine, known here as *gabbro verde*, and a peculiar species of red rock, *gabbro rosso*. The whole vicinity is extremely interesting for geologists. A number of peaks, such as *Monte dell'Abete*, *Poggio alla Croce*, and *Monte Massi*, consist of gabbro rosso, which has been upheaved at a comparatively recent period through the surrounding sandstone and limestone. The view from *Monte Massi* (2000 ft.) or from *Poggio alla Croce* (1942 ft.;  $1\frac{1}{2}$  hr. from Montecatini) extends from the heights near Massa and Carrara towards the N. to Monte Amiata on the S., and embraces the sea with the islands of Elba, Capraia, and Corsica.

**FROM VOLTERRA TO COLLE.** 15 $\frac{1}{2}$  M. The highroad leads towards the E. through an undulating district. To the left is seen *San Gimignano* (p. 15), to which a good road (fine views) diverges after  $7\frac{1}{2}$  M. (reaching it after 11 M. more; pedestrians may take a short-cut, diverging 1 M. farther on, via *Russo* and *San Donato*). To the right lies Pomarance (p. 9). *Colle*, see p. 14.

### 3. Elba and the Tuscan Islands.

A visit to Elba is strongly recommended to the lover of nature. From *PIOMBINO* (p. 2) steamers of the *Navigazione Generale Italiana* ply twice daily in 11/-11 $\frac{1}{2}$  hr. On Sun. morning, on the return-voyage, they call at *Rio Marina* and *Porto Longone*. — From *LEGHORI* (p. 2) a steamer of the same company, starting on Tues. morning, touches at *Gorgona*, *Capraia*, and *Maremma*, reaches *Portoferraio* in the afternoon, and goes on next morning to *Piombino* (see above), *Rio Marino*, *Porto Longone*, and *Marina di Campo* in Elba, *Pianosa*, *Talamone*, and *Porto S. Stefano* on the coast of Tuscany. On Thurs. night it goes on to *Civita Vecchia* (p. 7). On the return

to Leghorn it leaves Civita Vecchia at noon on Thurs., Porto San Stefano on Frid. night, and Portoferraio on Sat. morning. Another steamer, starting on Frid. morning, follows the same route to Pianosa and lies to for the night in Porto Longone; it returns from Pianosa on Sat., from Portoferraio on Sun. morning.

About 4 M. to the W. of Leghorn rises the cliff of *Meloria*, where the Pisans were so signally defeated by the Genoese in 1284, that they never regained their former supremacy. Farther to the W. ( $21\frac{1}{2}$  M. from Leghorn) is *Gorgona*, inhabited by fishermen, a sterile island, affording pasture to wild goats only. Between the latter and Elba lies (40 M.) *Capraia* ('island of goats', so called by the ancients also), with 2000 inhab., where wine is produced.

**Elba**, Lat. *Iva*, Greek *Aethalia*, consisting of an imposing mountain-group, lies  $5\frac{1}{2}$  M. to the S.W. of Piombino (p. 2), beyond the islets of *Palmaiola* and *Cerboli*. The island was celebrated in ancient times for its iron ore; in the middle ages it was subject to the Pisans, then to Genoa (1290), to Lucca, and to the Appiani of Piombino, and it was finally presented by the Emp. Charles V. to Duke Cosimo I. of Florence, who fortified the harbour of Portoferraio in 1548. The vessel rounds the *Capo della Vite* and enters the beautiful bay of *Portoferraio* (Albergo delle Api, fair; Lloyd's agent, G. Darmanin), the capital of the island (3700 inhab.), enclosed by an amphitheatre of mountains. As the name of the town indicates, the mining and export of iron form the principal occupation of most of the islanders (24,000), others being supported by the tunny and sardine fisheries. Elba has acquired a modern celebrity as the retreat of the dethroned Napoleon, from 5th May, 1814, to 26th Feb., 1815. The *Villa San Martino*, the house occupied by the emperor, is still shown at Portoferraio, on the height above the harbour, between the forts *Stella* and *Falcone*, which were erected by Cosimo I., and command a view of the bay in front, and of the sea in the direction of Piombino at the back. Below, adjoining the harbour, is the *Bagno*, or prison, in which several hundred galley-convicts are confined. — The island is about 18 M. long,  $6\frac{1}{2}$  M. broad, and 86 sq. M. in area; it contains several fertile valleys, but lofty and precipitous mountains predominate. *Monte Capanne*, the highest point, near the village of *Marciana*, is 3300 ft. in height. The coast on the side next the mainland is less abrupt, and produces admirable wine and fruit, especially near *Capoliveri*. — An excursion to the iron-mines near *Rio Marina* is best made from Portoferraio by taking a boat to the *Borgo dei Magazzini*, and walking or riding thence (horse there and back 3 fr.) over the hill to *Rio Castello* and on to *Rio Marina*, where a guide to the mines (scarcely necessary) may be obtained. The ferriferous strata lie on the surface, and are recognised at a distance by the reddish-black appearance of the hills. On the coast, to the S. of *Rio Castello*, lies the picturesque strong-hold of *Porto Longone*, founded by the Spaniards, another steamboat station (p. 12).

About  $7\frac{1}{2}$  M. to the S.W. of Elba lies the island of **Pianosa**, the ancient *Planasia*, which, as its name indicates, is perfectly flat. To this island Agrippa Postumus, grandson of Augustus, was once banished, and to him are referred the considerable Roman remains which still exist here. — Farther to the S. (25 M. from Elba) rises **Monte Cristo**, consisting of granite rock, 6 M. in circumference. It contains numerous springs, and the ruins of a monastery destroyed by pirates in the 16th century. — Opposite the **Monte Argentario** (p. 4) and about 9 M. from the mainland is **Giglio**, Lat. *Igilium*, a considerable island containing a village and vestiges of Roman palaces. The highest point is 1630 ft. above the sea-level. A steamer plies daily, except Sun., from Porto S. Stefano (p. 4) to Giglio at 10 a.m., returning at 1 p.m.

#### 4. From Florence to Siena via Empoli.

$59\frac{1}{2}$  M. RAILWAY in 8- $3\frac{1}{2}$  hrs. (fares 10 fr. 90, 7 fr. 65, 4 fr. 95 c.). No quick trains.

**Florence**, see *Baedeker's Northern Italy*. — 6 M. **San Donnino**; the valley of the Arno expands. 7 M. **Signa**, with its grey pinnacles and towers, is famed for its straw-plaiting. The line crosses the **Ombrone** and enters the defile of the **Gonfolina**, between the middle and the lower valley of the Arno. We cross the Arno. 16 M. **Montelupo**. Farther on we cross the small river **Pesa**.

20 M. **Empoli** (*Rail. Restaurant*, unpretending), a small town with 6000 inhab., with antiquated buildings and narrow streets, situated in a fertile district. Halt of 6-25 min.; passengers for Siena have often to change carriages. The main line pursues a W. direction towards Pisa and Leghorn; see *Baedeker's Northern Italy*.

The line to Siena traverses the fertile valley of the **Elsa**, on the right bank of the stream. To the right, on the hill, **San Miniato al Tedesco**, picturesquely situated, with a lofty mediæval tower. 23 M. **Ponte a Elsa**; 26 M. **Granaiole**.  $30\frac{1}{2}$  M. **Castel Fiorentino**; the town, on the height to the left, is the principal place in the *Val d'Elsa*.

$35\frac{1}{2}$  M. **Certaldo**; the town, on the hillside to the left, was the native place of *Giovanni Boccaccio*, who died here, 21st Dec., 1375, at the age of 62. His tomb in the church of *San Michele e San Giacomo (La Canonica)*, erected in 1503, was removed some time after 1783 and his bones were scattered. The house of Boccaccio, now denoted by a tablet, was restored in 1823 by the Countess Carlotta Lenzoni-Medici, and fitted up in the mediæval style. The remains of his tomb were also brought hither. — As the train proceeds, **San Gimignano** is visible for a short time on the right.

$43\frac{1}{2}$  M. **Poggibonsi** (*Aquila*, opposite the station, tolerable); the town (4000 inhab.) lies to the right. On the hill above it rise the old *Castle* and the monastery of *San Lucchese*. In the church of the castle is an altar-piece (*Noli me tangere*) and in the former re-factory are frescoes by *Gerino da Pistoja*.

FROM **POGGIBONSI** TO **COLLE**, 5 M., railway in 18 min. (70, 40 c.). — **Colle (Ab. del Buon Soggiorno**, tolerable), generally called **Colle di Val d'Elsa** to distinguish it from other places of the same name, is an old town with 1000 inhab., frequently mentioned in the history of the Renaissance.

It now consists of two parts, *Colle Alto* and *Colle Basso*. The first of these contains the palaces of the old, but now greatly impoverished aristocracy, including the Palazzo Ceccarelli, by Ant. da Sangallo the Younger (16th cent.); the house of the celebrated architect Arnolfo di Cambio; and the Cathedral, dating from the 13th cent., with a façade modernised in bad taste, a marble pulpit (of which the lower part belongs to the 13th cent., and the upper part, with reliefs of saints, to the 16th), and handsome carved choir-stalls and episcopal throne of the 17th century. At Colle Basso there are now important iron and glass works.

**FROM POGGIBONSI TO SAN GIMIGNANO, 7½ M.** Carriages may be hired at the station for 2 fr., there and back 4 fr., with allowance for stay in San Gimignano according to bargain.

**San Gimignano** (1180 ft.; \**Albergo Leon Bianco*, Via San Matteo, near the gate, R. 1-2½, pens. 4½ fr.; *Alb. Centrale*, Piazza Cavour 12, pens. 4-6 fr., well spoken of), an ancient and loftily situated town, with 3200 inhab., was a prosperous and independent place in the 13th and 14th cent., but in 1353, after having suffered terribly in consequence of the dissensions of the leading families of the *Salvucci* (Ghibellines) and *Ardinghelli* (Guelphs), it became subject to Florence. Its walls, its towers (whence the name 'San Gimignano delle belle torri'), and its streets all carry us back to the middle ages. Perhaps no other town in Tuscany presents so faithful a picture of Dante's time. Architecture of the Gothic type prevails.

In the centre of the town is the **PIAZZA DELLA COLLEGIATA, or del Duomo**, with several important buildings.

The Gothic \***PALAZZO PUBBLICO** was erected in 1288-1323.

The **SALA DEL CONSIGLIO**, on the second floor, contains a \***Madonna** with saints and angels, and the kneeling donor Podestà Nello dei Tolomei (1317), a fresco by *Lippo Memmi* of Siena, restored and completed by *Benozzo Gozzoli* in 1467; also some frescoes of 1243, discovered in 1891. It was in this hall on May 7th, 1299, that Dante, as ambassador from Florence, requested that representatives should be sent to an assembly of the Guelphs — The municipal **MUSEO**, on the third floor, contains pictures from suppressed monasteries in the neighbourhood, by *Matnardi*, *Filippino Lippi* (two round paintings with the Annunciation, 1283), *Fra Paolino*, *Pinturicchio* (Madonna with two saints, from Monte Oliveto; about 1501), *Taddeo di Bartolo* (architectural details from San Gimignano), and others; also ancient choir-stalls. Fine view of the surrounding country. — To the left of the exit into the court is the **CAPPELLA DEL PRETORE**, or *delle Carceri* (now divided by a wall into two parts), containing a scene from the legend of St. Yvo (d. 1303), and allegorical figures of Truth, Prudence, and Falsehood, frescoes by *Sodoma* (now almost entirely obliterated). There are also traces of frescoes in other rooms.

The **Torre del Comune** (160 ft.) is the highest of the 13 towers of the town which still exist out of the original number of 50. The largest of its three bells dates from 1328.

Adjacent is the cathedral, usually called \***LA COLLEGIATA**, of the 12th cent., enlarged after 1466 by *Giuliano da Majano*. It contains frescoes of the 14-15th centuries.

On the entrance-wall, Martyrdom of St. Sebastian, a fresco by *Benozzo Gozzoli*, 1465; Annunciation, two wooden figures (14th cent.) by *Martinus Bartolomaei* of Siena. Above the St. Sebastian and the adjoining arches of the nave, the Last Judgment, Paradise, and the Inferno, by *Tuddeo da*

100



*Bartolo*, 1398. — In the N. aisle, scenes from the Old Testament by *Bartolo di Fredi* of Siena, 1366; in the S. aisle, Life of Christ by *Barna da Siena*, 1380. — The visitor should particularly notice the last side-chapel to the right, the "CAPELLA SANTA FINA", which contains the bones of this local saint, who died at the age of 15 years. The chapel was designed by *Giuliano da Majano* (1468), the altar by *Benedetto da Majano*. The frescoes on the side-walls, representing the vision of the youthful saint and her burial, painted by *Dom. Ghirlandajo* before 1475, are the earliest and among the finest works of that master, and combine a fresh and lifelike style with majestic gravity (restored in 1892). — In the choir, centre of the right wall, Coronation of the Virgin, an altar-piece by *Piero del Pollajuolo* of Florence, 1483; to the right of this, Madonna and four saints, by *Benozzo Gozzoli*, 1486; on the left wall, "Madonna by *Vinc. Tamagni*"; adjacent, marquetry ("intarsia") choir-stalls of 1490. — The ORATORIO SAN GIOVANNI contains an Annunciation by *Dom. Ghirlandajo*, 1482, of less importance, and a font. — In the SACRISTY are a ciborium by *Benedetto da Majano* (a smaller reproduction of that at San Domenico in Siena, p. 38) and an altar-piece by *B. Mainardi*.

Opposite the cathedral is the PALAZZO DEL PODESTÀ, with an imposing loggia (now a theatre). It is surmounted by the *Torre della Rognosa* or *dell' Orologio*, which indicates the height beyond which private individuals were prohibited from building.

The VIA SAN MATTEO descends from the Piazza, passing the two towers of the Salvucci, to an ancient gateway, which marked the limits of the town until the 13th century. Immediately to the right in this street is the *Biblioteca Comunale* (librarian, *Preposto Ugo Nomi*), which contains 9000 vols. and 200 MSS. One of its treasures is a copy of *Alcati's Emblemata* (Lyons, 1564), along with which are bound up several interesting autographs, including those of Luther and Melanchthon. Adjacent is a small *Museum*. — Farther on are *San Bartolo* (originally *San Matteo*), a church of the Knights Templar, with a 12th cent. façade, and the *Palazzo Pesciolini*. — In the VIA NUOVA, which diverges to the right, are the church of *Santa Chiara* on the left, and farther on, on the right, the *Hospital* and the church of *San Girolamo* (behind the high-altar, Madonna and saints by *Vincenzo Tamagni*, 1522, with a glory by a later painter), and finally, to the left of the gateway, the 12th cent. church of *San Giacomo*, another church of the Templars, with frescoes by a Siennese master of the 13th century. Just outside the gate we obtain a charming view of the town with its numerous towers and of the surrounding country.

The Via delle Romite, diverging to the left from the Via Nuova near *Santa Chiara*, leads to the church of SANT' AGOSTINO, built in 1280-98 and containing famous \*Frescoes by *Benozzo Gozzoli* (1463-65), the pupil of *Fra Angelico*, which alone would repay a visit to San Gimignano. The chief entrance is usually closed; the sagrestano lives in the adjacent 'Palazzo della Vergine' (just below the Via Nuova).

In those frescoes, which are in the CHOIR, *Benozzo Gozzoli* has portrayed the life of St. Augustine in 17 scenes, from his school-days to his death. The finest of those pictures, which are neither of uniform excellance nor in equally good preservation, are: St. Augustine as teacher of the



with trattorie: **LA SCALA** (Pl. d; C, 5), Piazza San Giovanni, opposite the Baptistry (p. 23); **LA TOSCANA**, Via del Re 4; **LA PATRIA**, Via Ricasoli 8; **IL SASSO**, Via Cavour, near the post-office; **TRE MORI**, Via Garibaldi and Piazza Cairoli (Pl. C, 8), near the station, for moderate requirements. R. 1-2 fr. — **Pensions** (generally well spoken of). *Chiusarelli*, Viale Curtatone 3, pens. 5-6 fr., frequented by English travellers; *L. Gatti*, Palazzo Bianchi, Via de' Servi 1, pens. 5-6 fr.; *Santa Caterina* (proprietor *Lucchetto*), Via delle Belle Arti 31, with 5 rooms only, pens. 5-6 fr., fine view; *Masini*, Via Cavour 12, pens. 5 fr.; *Tognazzi*, Via Sallustio Bandini 19, pens. 5 fr.; *Acciandri*, same address, 2nd floor; *Lunghetti*, Via Garibaldi 12, pens. 5-6 fr.; *Rigoni*, Via Lucherini 8, pens. 5-6 fr.; *Mirrolli*, Via Cavour 58, 3rd floor, pens. 3½-4 fr., unpretending; *Pasquini*, Via delle Belle Arti 19, pens. 4-5 fr.

**Cafés.** *Mosca*, in the Aquila Nera (see above); *Ristorante Centrale*, Via di Città, well spoken of; *Caffè Greco*, opposite the Casino de' Nobili (p. 22). — **WINE** at the *Fiaschetteria il Confortabile*, Via del Castoro (Pl. B, C, 6; sometimes open in the evening only). — **Beer** at *Bader's*, on the *Iizza* (p. 34). — *Panforte* is a kind of gingerbread popular here.

	By Day		At Night	
	one-horse	two-horse	one-horse	two-horse
<i>In the town:</i> to or from the station	1 fr.	—	1 fr. 50	1 fr. 50
— first half-hour	—	80	1	—
— each additional ½ hr.	—	60	—	60
<i>Beyond the town:</i> first half-hour	1	40	1	80
— each additional ½ hr.	—	80	1	—

Box above 22 lbs. 30 c.

**Carriage Hirers.** Via Cavour 23 and Via Ricasoli 26; carriage per day 25 fr., half-day 8-10 fr. — Saddle-horses, per day 8 fr., half-day 5 fr.

**Post and Telegraph Office**, Via Cavour 16, in the Palazzo Spannocchi (Pl. C, 4).

**Baths.** Swimming-bath near the Fontebranda (p. 33; poor; water cold); warm baths at *Massei's*, Via Dupré 45.

**English Church Service** at the Grand Hôtel Continental, from March to May.

**BOOKSELLER.** *Torrini*, Via Cavour 8. — Good **PHOTOGRAPHS** at *Cav. Paolo Lombardi's*, Via di Città 8, opposite the Costarella. — **CARVED WOOD** (comp. p. 21): *Gosi & Querci*, Piazza Pianigiani 2 (Pl. C, 4; p. 34); *Carlo Cambi*, Via di Città 35; *Tito Corsini*, Via del Capitano 5, near the cathedral. — **OBJECTS IN HAMMERED IRON**: *B. Zalaffi*, Via di Città 15. — **MONEY CHANGER**: *Crocini*, Costarella dei Barbieri, between the market-place and the Via di Città. — *Signora E. Q. Rigoni*, Via Stalloreggi 8, gives lessons in Italian and French.

**Principal Attractions.** *Piazza del Campo* (Vittorio Emanuele; p. 21), *Duomo* and *Opera del Duomo* (pp. 23, 26); walk through the town. To the town and its treasures of art the traveller should devote 2½-3 days at least. — On 2nd July and 16th August picturesque processions, arranged by the 17 *Contrade* (or wards), march through the streets, and horse-races, called *il Palio* (from the banner given as prize), take place in the *Piazza del Campo*, presenting a very attractive scene; seat in a balcony ('posto di ringhiera'), from 2 fr., less in the wooden galleries below. Comp. *R. Brogi*, *Il Palio di Siena* (1894; 1½ fr.).

**Siena** (1330 ft.), the capital of the province of that name, with 25,000 inhab., the residence of an archbishop, and the seat of a university which was in high repute as early as the 14th cent., though it now possesses faculties of law and medicine alone, is pictur-esque situated 25 M. due S. of Florence, on three connected hills (the clayey soil of which is called 'Terra di Siena'). It is now a busy trading and manufacturing place (weaving); it also is one of *pleasantest towns in Tuscany*, suitable for a stay of some dura-

tion. The climate is healthy, the atmosphere in summer being tempered by the lofty situation; the language and manners of the inhabitants are pleasing and prepossessing. Most of the streets are narrow and crooked, but they contain many palaces and handsome churches. Next to Rome, Florence, and Venice, Siena is the most important town in Italy for the study of the art of the 13-16th centuries.

SIENA, the ancient *Sena Julia*, or *Colonia Julia Senensis*, is said to have been founded by the Semonian Gauls and converted into a Roman colony by Augustus, whence it derives its arms, the she-wolf and the twins. The only Etruscan antiquities here are a few tombs which were discovered in 1804 near the Porta Camollia. The town attained to the height of its prosperity in the middle ages. After the death of the Countess Matilda (1115) her extensive dominions were dismembered, and the citizens of Siena, as well as those of Pisa, Lucca, and Florence, succeeded in establishing their independence. The government then fell into the hands of the nobility, but was wrested from them by the people in 1193. The ensuing conflicts, however, terminated in favour of the nobles, and Siena became the leader of the Ghibelline party in Central Italy, while Florence was the stronghold of the Guelph faction. Farinata degli Uberti and the Ghibellines from Florence were welcomed in Siena, and on 4th Sept., 1260, a great victory over the Guelphs, the bloodiest recorded in the annals of Tuscany, was gained near Monte Aperio, on the *Arbia* ( $7\frac{1}{2}$  M. to the E.; p. 36), with the aid of the German troops of King Manfred of Naples. Ten years later *Charles of Anjou* succeeded in gaining possession of Siena and in making it a member of the Tuscan-Guelph confederation of towns; but the city kept a jealous watch over its privileges, and, notwithstanding several attempts on the part of the nobility to re-assert their influence, its constitution remained unchanged. In the 14th and 15th centuries Siena numbered nearly 100,000 inhab., and vied with Florence in wealth and love of art. At length the supremacy was usurped by tyrants, such as (about 1437) *Pandolfo Petrucci*, surnamed *Il Magnifico*, whom Machiavelli represents as a pattern of a despot. In 1493, when Charles VIII. of France arrived in Italy, Siena concluded an alliance with him, and during the troubles of the first half of the 16th cent. the citizens for the most part sided with the French, by whom the town was usually garrisoned. On 22nd April, 1555, the French garrison was compelled by famine to capitulate to the Spanish besiegers, by whose aid Duke Cosimo I. of Tuscany succeeded in gaining permanent mastery of the place.

**History of Art.** The bitter political fate which overtook Siena, and converted the mighty rival of Florence into a quiet provincial town, will strike the antiquarian as a very fortunate circumstance; for here are still preserved many monuments and reminiscences of mediæval life comparatively unaffected by the vicissitudes and the progress of subsequent ages. The conservative character of Siena has not, however, been produced, as in the case of Bruges, by the withdrawal of the stream of history; for even when at the height of its power, particularly as compared with Florence, it manifested a preference for old established rules and a dislike for innovations. In the province of art, despite the abundant supply of artists at their disposal, the citizens never seem to have taken the initiative, but adhered with remarkable tenacity to the earlier style. The best period of Sienese art still belongs to the middle ages, when the towns of Italy had begun to pride themselves on their practice of art, but before the pedantic element had given way to the pure sense of the beautiful. There is no town in Italy which presents such instructive examples of the Italian Gothic Architecture of the 13th and 14th centuries as Siena, where we find magnificent stone buildings vying with graceful structures in brick. If the Cathedral had been built according to the intentions of the citizens, it would have been one of the largest and most imposing churches in existence, and even in its reduced proportions it is one of the finest in Italy. In

the secular buildings (of which perhaps the *Palazzo Buonsignori* is the finest example) the pointed style predominates; the windows are generally divided by small columns, and the whole edifice is crowned with pinnacles. In the 15th cent., when the motive of the castellated mansion was clothed with Renaissance forms, Siena was not slow to imitate the example of Florence. It is, however, uncertain whether *BERNARDO RosSELLINO* and *FRANCESCO DI GIORGIO* have been correctly designated as the architects of the *Piccolomini*, *Spannocchi*, and *Nerucci* palaces. The most interesting of the Renaissance churches is the small round church *delle Innocenti*, adjoining the Spedale della Scala.

Siena has produced no independent school of Sculpture, though a liberal patron of foreign masters. As throughout the rest of Tuscany, the development of art did not progress rapidly here till the beginning of the 13th century. *NICCOLÒ PISANO*, the most famous sculptor of the 13th cent., and his son *Giovanni* were employed at Siena; and the sculptures on the font of *San Giovanni* and on the *Fonte Gaia* are admirable works by *JACOPO DELLA QUERCIA* (1374-1438), a native of Siena and one of the earliest representatives of the Renaissance style. *VECCHIETTA FRANCESCO DI GIORGIO*, and *COZZARELLI* were amongst their successors.

Painting was the favourite art of the early Sienese. As early as the beginning of the 13th cent. they could boast of *Duccio di Buoninsegna*, a painter whose works far surpass those of Cimabue in beauty and gracefulness. On his completion in 1310 of the 'Majestas', or Triumphant Madonna, for the high-altar of the cathedral of Siena, the picture was carried to the church in solemn procession (p. 26). An equally important master was *SIMONE MARTINI* (1283-1344), who has been immortalised by a sonnet of Petrarch, and who, like his contemporary Giotto, practised his art and exercised his influence far beyond the limits of his native city. Works by his hand are, or were, to be found at Naples, Orvieto, Assisi, and Avignon, as well as in the Palazzo Pubblico at Siena. So famous indeed was his name that it was usual to attribute to him all the best works of his period. His compositions are of a very primitive character, but he certainly possessed great skill in his rendering of tender sentiment. Closely akin to these two masters was *LIPPO MEMMI*, who executed large frescoes with the same elaborate care as miniatures in missals. Several painters of the 14th cent. followed in Simone's footsteps, such as *BARNA* or *BERNA*, *LUCA DI TOMME*, and *LIPPO VANNI*, without, however, exhibiting much individuality. The easy narrative style and the imaginative allegory were cultivated by the brothers *PIETRO* and *AMBROGIO LORENZETTI* (both of whom probably died of the plague in 1348), and the approach of the Sienese school to that of Giotto was thus accomplished. A little later, however, the works of *BARTOLO DI FREDI* (1330-1410) fell short of those of his predecessors, and this was still more the case with those of *TADDEO DI BARTOLO* (c. 1363-1422), who was far inferior to his Florentine contemporaries. For a time all artistic progress at Siena seemed to be at an end, and throughout the 15th cent. the city did not give birth to a single master of note. The painters *DOMENICO DI BARTOLO*, *LORENZO DI PIETRO* (nicknamed *VECCHIETTA*), *BENVENUTO* and *MATTEO DI GIOVANNI*, and others of this period adhered tenaciously to the limited methods of their predecessors, from whose influence they were unable to emancipate themselves. At the close of the century, owing to contact with neighbouring schools, whose representatives were frequently invited to Siena, and to the introduction of the study of Florentine, Umbrian, and Lombard masters, the tide of progress at length began to set in. The most distinguished Sienese masters of this period, far surpassing their contemporaries *Fungai-Pacchia*, *Pacchiarotto*, and others, were *BALDASSARE PERUZZI* and *GIOVANNI ANTONIO BAZZI*, surnamed *IL SODOMA*. Peruzzi (1481-1537), who was associated with Raphael at Rome, was endowed with an admirable perception of beauty of proportion, and was famous both as an architect and a decorative painter, but Siena now possesses little of his work. *Sodoma* (ca. 1480-1549), on the other hand, may be thoroughly studied at Siena. A Lombard by birth, he brought to Siena some traces of Leonardo's style, instead of cultivating this, he seems to have trusted to his own nat-

ural ability, and with such success that in one respect he vies with Raphael himself. In the delineation of beautiful and youthful figures he is unsurpassed, and his technical skill in fresco painting and his fertility are marvellous; but, in spite of his strong sense of the beautiful, his works are apt to pall upon the taste owing to the superficiality of their composition. With DOM. BECCAFUMI (1436-1551), who frequently altered his style, begins the final period of decline from which Siena never recovered.

In the art of *Wood Carving* Siena has always taken a leading position. In the 15th and 16th cent. the *Barili* family (particularly *Antonio*, d. 1516, and *Giovanni*, d. 1529) distinguished themselves in this branch, and their modern representative is *Giusti*, whose pupils *Gosi* and *Querci* are mentioned at p. 18.

In the centre of the town, at the junction of the three hills on which it stands, is the picturesque \**Piazza del Campo*, now officially called *Piazza Vittorio Emanuele* (Pl. C, 5), which is mentioned by Dante (*Purg. xi. 134*). It is semicircular in form and depressed towards the centre, resembling an ancient theatre. The popular assemblies and festivals of the ancient republic took place here, and it is here that the *Palio* horse-races (p. 18) are now held. — The piazza is enclosed by piunaclled palaces. On the diameter of the semicircle rises the —

\**Palazzo Pubblico* (Pl. C, 6), a huge brick edifice of four stories, erected in 1289-1305, with pointed windows divided by small columns, and wings lower than the central part of the building. (The second floor of the wings dates from the 17th cent.; comp. p. 24.) Adjacent rises the slender tower *del Mangia* (635 ft.), begun in 1325, and finished about 1345, so named after the stone figure of a man which used to strike the hours (a popular figure somewhat resembling the Roman Pasquino, p. 217); fine view from the top (412 steps;  $\frac{1}{2}$  fr.). At the foot of the tower is the *Cappella di Piazza*, in the form of a loggia, begun after the cessation of the great plague of 1348 which carried off 30,000 persons, and completed in 1376. The elegant Renaissance upper story was added in 1460 by *Federighi* in place of the original simple roof. The faded fresco on the altar-wall is by *Sodoma*. The she-wolf on the column in front of the right wing, the arms of Siena (p. 19), is by *Giovanni di Turino* (1429).

The Interior (custodian  $\frac{1}{2}$ -1 fr.; best time 10-2) is embellished with numerous frescoes of the Sienese school. Among those on the GROUND FLOOR are a Coronation of the Virgin, by *Sano di Pietro*, 1446; a Madonna with SS. Ansano and Galgano, and another with St. Leonard, both by *Sodoma*; Madonna with saints, by *Lor. Vecchietta*; a Risen Christ, by *Sodoma*, 1535 (?), in the room of the Sindaco.

On the FIRST FLOOR, the custodian first shows the SALA DEL GRAN CONSIGLIO (or *del Mappamondo*), adorned with large frescoes: Madonna and Child under a canopy borne by saints, by *Simone Martini*, 1315, a composition with numerous figures, somewhat stiff, but with beautiful details; opposite, Equestrian portrait of Guidoriccio by *Simone Martini* (1328; freely restored); beneath, Madonna by *Guido da Siena*, the date of which, 1221, appears to be spurious (prob. 1231; formerly in San Domenico); to the right and left, Sant' Ansano and San Vittore, and, on the other wall to the right, San Bernardo Tolomei, all by *Sodoma*; then San Bernardino by *Sano di Pietro* and Santa Catarina by *Vecchietta*. — The vestibule of this hall is adorned with frescoes by *Taddeo di Bartolo*, representing ancient heroes, *Judas Maccabaeus*, and St. Christopher and other saints (1441).

The vault of the archway is occupied by a curious view of Rome. — A beautiful iron railing (1435-45), adjoined on the right by a font by *Giov. di Turino*, separates this vestibule from the COUNCIL CHAPEL, which is embellished (left) with frescoes of the Death and Assumption of the Virgin by *Taddeo di Bartolo*, and contains handsome benches carved by *Domenico di Niccolò* (1420). The altar-piece is a Holy Family by *Sodoma*; on the right is an organ by *G. Pifferio* and *Giov. di Pietro Castelnuovo* (1521). — To the right of the Sala del Consiglio is the SALA DELLA PACE, or DEI NOVI, with frescoes by *Ambrogio Lorenzetti*, painted in 1337-43, representing 'Good and Bad Government', three pictures which are indispensable to those who desire an insight into the disposition of the proud citizens of Siena in the middle ages. The allegories and allusions of a more or less obscure character which they contain are at least interesting as being of a much-more homely kind than those customary in modern times. One of these mural paintings represents the ideal of a state, under the guidance of wisdom, justice, and other virtues, while the two others portray in a realistic style the consequences of good and bad government. The preservation is imperfect, but the spectator will not fail to admire the heads of Peace, Justice, and Concord in the first of the series. — Adjoining is a room with portraits of the eight popes and thirty-eight cardinals to whom Siena has given birth. — Another Room contains some frescoes recently transferred from other buildings, a Madonna by *Matteo di Giovanni da Siena*, 1484, and San Bernardino preaching in the Campo (p. 20), by *Sano di Pietro*, interesting for its representation of the piazza at that period. — The adjoining SALA DI BALIA is adorned with ostentatious frescoes from the history of Pope Alexander III. by *Sptnello Aretino* (1408); including a naval victory of the Venetians, and the Emp. Frederick Barbarossa and the Doge leading the Pope's horse). In the centre of the room are two coffers, one (with the she-wolf) finely carved by *Bartili*, the other adorned with paintings. The fine intarsia door is by *Domenico di Niccolò*. — The next room is the SALA MONUMENTALE, decorated in 1883-87 by *Aldi*, *Cassioti*, and *Ces. Maccari* with fine frescoes from the life of Victor Emmanuel and the recent history of Italy, unveiled in 1891. — The last room is the SALA DEL CONCISTORO, with ceiling-paintings (scenes from Roman history) by *Beccafumi*, a fine marble doorway by *Jacopo della Quercia* (above which is the Judgment of Solomon by *Luca Giordano*), Florentine tapestry (partly of the 16th cent.) on the walls, and modern busts of statesmen and other illustrious citizens of Siena.

The rear of the palace, abutting on the Piazza del Mercato (Pl. C, D, 6), or vegetable-market, is also very picturesque. The piazza commands a good view of the environs.

At the E. end of the Piazza del Campo is the Palazzo del Governo (p. 28; façade towards the Via Ricasoli). — In the centre of the piazza, opposite the Palazzo Pubblico, rises the marble Fonte Gaja, with beautiful bas-reliefs of the Christian virtues and of the Creation of Adam (left) and the Expulsion from Eden (right), executed by *Tito Sarrocchi* after *Jacopo della Quercia* (1409-19) but left incomplete for lack of funds (originals, in a very damaged condition, now preserved in the Opera del Duomo, p. 26). A subterranean conduit, 16 M. in length, has supplied the fountain with delicious water since 1344.

Ascending by steps through one of the passages beyond the Fonte Gaja, we reach the beginning of the VIA DI CITTA, which presents a busy scene, especially in the evening.

The Gothic Loggia of the Casino de' Nobili (Pl. C, 5), once the seat of the commercial tribunal, was built in imitation of the ~gia de' Lanzi of Florence in 1417, but the upper story is later.

The sculptures are by Sienese masters of the 15th cent., such as Ant. Federighi (who executed the figures of SS. Ansano, Savino, and Vittore, and the stone bench on the right), Urbano da Cartona (stone bench on the left), and Vecchietta (figures of SS. Paul and Peter). — The N. prolongation of this street towards the Porta Camollia is the Via Cavour (p. 30). — A little to the N. of the Loggia is the little Piazza dell' Indipendenza (Pl. C, 5), with a *Statue of Italia* by Sarrocchi, in memory of Sienese patriots who fell in the struggle for the union of Italy.

Proceeding to the left, past the Caffè Greco, and then ascending the VIA DEI PELLERGRINI, a side-street to the right, we reach the small Piazza San Giovanni. Here, on the corner to the left, is situated the *Palazzo del Magnifico* (Pl. C, 5), erected in 1508 for the tyrant Pandolfo Petrucci (p. 19), from designs by Giacomo Cozzarelli. The bronze ornaments and flag-brackets on the outside are in admirable keeping with the style. One room is embellished with frescoes by Pinturicchio, discovered in 1882.

In a straight direction we see the choir of the loftily-situated cathedral, under which is the old baptistery, forming a kind of crypt, now the church of \**San Giovanni* (Pl. B, C, 5), built after 1317, with a fine, but unfinished Gothic façade.

**INTERIOR.** The chief adornment here is the marble *FONT*, designed by *Jacopo della Quercia* (1416), who also executed the statuettes of John the Baptist and the four prophets, and one of the six beautiful bronze-gilt reliefs from the history of John the Baptist (*Zacharias led out of the Temple*, 1419; east in 1430). The others are by *Lorenzo Ghiberti* (*Baptism of Christ* and *John the Baptist brought before Herod*, 1427), *Donatello* (*Head of John the Baptist brought before Herod and his guests*, 1425), and *Turino di Sano* and his son *Giovanni di Turino*. The last also executed the figures of *Charity, Justice, and Prudence*; those of *Faith and Hope* are by *Donatello*; that of *Fortitude* is by *Goro di Neroccio*. — The frescoes by *Vecchietta* and *Bencivenuto di Giovanni* are of inferior value. — Over the high-altar is a *Baptism of Christ* by *And. Puccinelli*, surnamed *Il Brescianino*.

From the Piazza San Giovanni we may either follow the street to the right, past the *Palazzo Arcivescovile* (Pl. B, 5), or we may ascend the steps to the left. By either way we reach the Piazza del Duomo.

The \*\**Cathedral*, or *Chiesa Metropolitana* (Pl. B, 6, 5), occupying the highest ground in the town, is said to stand on the site of a temple of Minerva, which was succeeded by a church of Santa Maria Assunta. The present building was begun early in the 13th cent.; the dome was completed in 1264; and about 1317 the choir was prolonged to the E. over the church of San Giovanni (see above). Owing to certain structural defects, to which the present irregularity of the edifice is still perhaps partly due, it was resolved in 1339 to erect a huge nave, of which the present cathedral was to form the transept only, according to a plan preserved in the *Opera del Duomo* (p. 28). Parts of this building, designed in a beautiful style, still exist on the S. side of the cathedral in the form of a ruin. After the plague of 1348 this ambitious plan was abandoned, and the original structure was then completed. (Length

97 yds., width  $26\frac{1}{2}$  yds., length of transept 55 yds.) The \*FAÇADE, constructed in 1284-1380 from a design by *Giovanni Pisano*, which, like that of Orvieto Cathedral (p. 84), has three gables, is composed of red, black, and white marble, and richly decorated with sculptures representing prophets and angels by different masters (mainly reproductions; the weather-beaten originals in the Opera del Duomo, p. 26); the Venetian mosaics were added in 1878 after designs by *Mussini* and *Franchi*. On each side of the steps is a column bearing the she-wolf of Siena (p. 19). The campanile, consisting of six stories, does not taper towards the top.

The \*INTERIOR consists of a nave and aisles extending to the choir and intersected by a double transept, with an irregular hexagonal dome over the centre. The horizontal bands of colour, the cornice with the busts of popes (in terracotta; about 1400), and the pillars with the half-columns will at first produce an unfavourable impression on northern travellers, but they will find that the pleasing ornamentation in marble compensates to a great extent for organic defects.

The stained glass in the large circular window in the wall of the entrance was designed by *Perrino del Vaga* and executed by *Pastorino Michel* in 1549. Over the entrance is a graceful tribune of 1483, borne by two columns. The fine basins for holy water are by *Ant. Federighi*, a pupil of *Jac. della Quercia*, 1462-63.

The marble \*\*PAVEMENT is quite unique, being covered with 'Graffito' representations from designs by eminent artists: scenes from Old Testament history, Moses, Samson, Judas Maccabeus, Solomon, and Joshua by *Domenico di Niccolò* (1423); Absalom, by *Pietro del Minella*; the Massacre of the Innocents, by *Matteo di Giovanni* (1481); Abraham's Sacrifice, Adam and Eve, Moses on Mt. Sinai, etc., by *Beccafumi*; the symbols of Siena and the towns allied with it, Hermes Trismegistus, Socrates and Crates, the Sibyls (1482-83), and other figures by artists of the 14-16th centuries. The execution varies. The oldest scenes are simple outlines engraved on the white marble and filled with black stucco. Shading was then introduced by the use of grey and also of coloured marble, so that the graffito gradually developed into an elaborate mosaic. The pavement is generally covered by a wooden floor, which is, however, removed for a few weeks after Aug. 15th (Feast of the Assumption). Most of the original works are now in the Opera del Duomo (p. 26), being replaced by copies in the cathedral.

LEFT AISLE. At the entrance-wall, statue of Pope Marcellus II., by *Dom. Casaggi*. — 4th Altar (of the Piccolomini), with sculptures by *Andrea Bregno* (1485) and statues of SS. Peter, Pius, Gregory, and James, by *Michael Angelo*, and St. Francis, begun by *Torrigiani* and completed by *Michael Angelo* (about 1501-4). — The entrance-wall of the Libreria is embellished with fine sculptures in marble, by *Lorenzo di Mariano* (1497). Over the door: Coronation of Pius III. (Piccolomini; 1505), who reigned 27 days only, by *Bern. Pinturicchio*, who also painted the frescoes in the library. To the left of the entrance is the Monument of Bandino Bandini, with the Risen Christ and angels, attributed to *Michael Angelo* (?).

The \*PULPIT, octagonal in form and constructed of white marble, borne by nine granite columns, some of which rest on lions, and adorned with admirable reliefs from the New Testament, is by *Niccolò Pisano*, his son *Giovanni*, and his pupils *Arnolfo*, *Lapo*, and *Donato* (1268-88). The flight of steps was designed by *Bart. Neroni*, surnamed *Il Riccio* (1543).

The LEFT TRANSEPT contains the CAPPELLA SAN GIOVANNI, by *Giov. di Stefano*, with a \*Portal by *Lor. di Mariano*. In the interior are a bronze \*Statue of John the Baptist by *Donatello*, 1457; statues of SS. Catharine and Ansano, by *Neroccio* (1487) and *Giov. di Stefano* respectively; a font by *Federighi*; stucco enrichments on the walls by *Alb. Capponi* and *Cos. Zucchi* (1600); and five small frescoes by *Pinturicchio*, three being scenes

from the life of Alberto Arringhieri, the donor. A silver casket, by *Fran-cesco di Antonio* (1466), contains an arm of John the Baptist. — Farther on in the same transept are statues of Popes Pius III. and Pius II. by *P. Balestra* and *G. Mazzuoli* respectively. — The chapel to the left of the choir contains a relief of the 12th cent., representing the Annunciation, the Nativity, and the Adoration of the Magi, removed hither from the old church of Ponte allo Spino (p. 38). The bronze relief in the pavement in front of this work is by *Donatello*, and marks the tomb of Bishop Giovanni Pecci (d. 1426).

The Cappella contains a high-altar executed from a model by *Baldassare Peruzzi* (1532); behind it richly carved choir-stalls, reading-desk, etc., by *Bartolo Neroni*, surnamed *Riccio* (1567), and inlaid work (*intarsia*) by *Fra Giovanni da Verona* (1503). The fine bronze canopy is by *Veschiella* (1455-72); the angels, holding candelabra, are by *Giovanni di Stefano* and *Francesco di Giorgio* (1489), the front row of stalls and the rood-loft by *Raffaello da Brescia* (1520). The frescoes, originally by *Beccafumi* (1541), were entirely renewed and altered at the beginning of the present century. — By the pillars of the dome are two flagstaffs from the standard-waggon of the Florentines (*il carroccio*), captured at Monte Aperto in 1260 (p. 18), or, according to some authorities, those of the victorious waggon of the Sienese. Over a neighbouring altar is the crucifix which the Siennese carried with them on that occasion. — To the left of the high-altar is an organ-loft by the two *Barilli* (1511), above the entrance to the sacristy, which contains (to the left) a font by *Turini*. In the sacristy is a 15th cent. painting, perhaps by *Sano di Pietro*, with a view of the original Palazzo Pubblico (p. 21).

In the chapel to the right of the choir are reliefs of the Evangelists and St. Paul, by *Francesco da Imola* and *Giov. di Turino*. The flat monument of Bishop Bartoli (d. 1444) was executed by *Federighi* from the design of *Pietro del Minella*.

The RIGHT TRANSEPT contains statues of Popes Alexander VII. (by *Ercol Ferrata*) and Alexander III. (by *Ant. Ruggi*). — The CAPPELLA DEL VOTO, belonging to the *Chigi*, built by Alexander VII. (Fabio Chigi of Siena, papal nuncio at the Peace of Westphalia in 1648, pope in 1655-67) in 1661, is richly adorned with lapis lazuli, marble, and gilding, and contains statues of St. Jerome and Mary Magdalene (said originally to have been an Andromeda) by *Bernini*.

BRIGHT AISLE. Next the transept is the tomb of Bishop Tommaso Piccolomini (d. 1483), by *Neroccio*. At the other end is a statue of Pope Paul V., by *F. Signorini*.

The 8. side-entrance of the cathedral is surmounted by a relief of the Madonna attributed to *Michelozzo*.

In the left aisle, as already mentioned, is the entrance to the celebrated \*Library of the Cathedral (*Libreria*; fee 25-50 c.), formerly the *Sala Piccolominea*, erected by order of Cardinal Francesco Piccolomini, afterwards Pope Pius III., in 1495, and adorned in 1502-7 with ten frescoes by *Pinturicchio*, representing scenes from the life of *Aeneas Sylvius Piccolomini* of Pienza (p. 40), afterwards Pope Pius II. (1458-64): (1) Departure of *Aeneas Sylvius* for the Council of Basle; (2) *Aeneas Sylvius* in presence of King James I. of Scotland, to whom he had been sent by the Council; (3) His coronation as a poet by Emperor Frederick III. at Frankfort in 1445; (4) *Aeneas Sylvius* doing homage to Pope Eugene IV. in the name of the Emperor; (5) Betrothal of Emperor Frederick III. to Eleonora of Portugal at Siena by *Aeneas Sylvius*; (6) *Aeneas Sylvius* created a cardinal by Pope Calixtus III.; (7) *Aeneas Sylvius* elected Pope Pius II.; (8) Pius II. at the diet of princes in Mantua; (9) Canonisation of Catherine of Siena; (10) Death of Pius II. at Ancona, while preaching a crusade against the Turks. Some of these pictures, which are connected by beautiful figures of nude or semi-nude children, are admirably preserved. Vasari attributes the designs for these frescoes to Raphael; and as it is tolerably well established that Raphael was in Siena at the same time as Pinturicchio, it is not impossible that he assisted the less fertile imagination of the older

master by drawings, of which the latter made a more or less free use. Designs for these frescoes are now preserved in the Uffizi (that of No. 1), in the Brera at Milan (No. 3), by the Duke of Devonshire at Chatsworth (No. 4), and by Sign. Baldeschi at Perugia (No. 5; p. 58). — On a fine Renaissance pedestal stands a famous antique "Group of the Graces", found at Rome about 1480 in the reign of Pius II. and presented by him to the cathedral library. From this work Raphael is said to have made his first studies from the antique (drawing at Venice). — The missals, embellished with beautiful miniatures, also deserve attention (No. 5 and No. 9 by *Liberale da Verona*, No. 12 by *Girolamo da Cremona*, No. 11 by *Sano di Pietro*).

Opposite the S. side of the cathedral, in the corner where the steps ascending from San Giovanni terminate under the arches of the uncompleted nave (p. 23), is the **Opera del Duomo** (Pl. C, 6), which contains several interesting works of art.

In the entrance-passage is the custodian's bell (1/2 fr.; best time 10-4).

The hall on the GROUND FLOOR contains *Sculptures from the Fonte Gaja* (p. 22) by *Jacopo della Quercia*, representing a Madonna, the Virtues, the Creation of Man, and the Expulsion from Paradise, which are among the master's finest works (unfortunately much damaged; comp. the restored casts adjoining); and a figure of Moses by *Federighi*, from the *Fonte degli Ebrei* in the Ghetto. At the back of the hall, Ornamentation of an organ-screen, representing the Transfiguration, by *Mainardi*. *Sculptures from the Cappella di Piazza* (p. 24), and others from the façade of the cathedral before its restoration. — Antique sarcophagus with sea-gods. — "Graffiti from the Cathedral Pavement" (comp. p. 24). — On the FIRST FLOOR is a reduced copy of the entire cathedral pavement. — On the SECOND FLOOR several interesting plans and architectural designs; handsome embroideries; crosiers; ring of Pius II. Also several early Sienese paintings, the chief of which is the large "Picture by *Duccio di Buoninsegna*: on the left the Triumphant Madonna with the Child and saints, the once highly revered 'Majestas', which was placed over the high-altar in 1310 (p. 20), with the inscription: *Mater Sancta Dei, sis causa Senis requiet, sis Ductio vita, te quia pinxit ita*. On the left is the Life of Christ, in 28 sections, originally forming a background to the Majestas. Also four saints by *Ambro. Lorenzetti*; a Byzantine Madonna of the 12th cent.; a Credo by *Taddeo di Bartolo*; a Nativity of the Virgin by *Pietro Lorenzetti* (1342), in a lifelike genre style; a Story of the Cross by the same.

Adjoining the Opera is the *Palazzo Reale* (Pl. B, 6), erected by Bern. Buontalenti in the 16th cent., now the seat of the prefecture. — Farther on, in the Via del Capitano (p. 27), which diverges here, is the *Palazzo Pecci* (now *Pal. Grotanelli*), a Gothic brick building of the 13th century. About 1360 it was appointed the official residence of the Capitano di Giustizia, or chief judicial functionary of Siena; in 1457 it was acquired by the jurist Tom. Pecci; and since 1854 it has been restored in the original style after plans by G. Rossi.

Opposite the façade of the cathedral are the church and hospital of **Santa Maria della Scala** (Pl. B, 6), of the 13th century. Over the high-altar of the church is a Risen Christ, a statue in bronze by *Vecchietta*. The choir-stalls are by *Ventura*, the organ by *B. Peruzzi*. Adjoining the handsome entrance-hall of the hospital is a large sick-room called 'Il Pellegrinaio', adorned with frescoes from the history of the monastery by *Domenico di Bartolo* (1440-43) and other masters. Pleasing view from the windows (fee 1/2 fr.). — Descending to the left at the N. angle of the Piazza del Duomo by

steps and under several arches, we reach the church *Degli Innocenti* (Pl. B, 6; ring at No. 68), externally a very rude edifice, but with a charming interior in the form of a Greek cross, by *D. Ponsi* (1507). In the sacristy is a Madonna by *Matteo di Giovanni*.

The above-mentioned VIA DEL CAPITANO (Pl. B, 6) leads to the quarters of the town situated on the S. and S.W. hills. It soon crosses the small Piazza Postierla, with the *Palazzo Chigi*, now *Piccolomini*, on the right, which contains two saloons adorned with frescoes by Bernhard van Orley, a Fleming who joined Raphael's school. The column with the she-wolf in the piazza dates from 1487. — Not far off, in the Via di Città (p. 22), which diverges here to the left, is the *Palazzo Nerucci* (No. 20; Pl. C, 6), erected by Bernardo Rossellino in 1463 for Catharine, the sister of Pius II., and now occupied by the *Banca d'Italia*. Beyond it, to the right, is the *Palazzo Saracini*, the vaulting in the court of which is tastefully painted. Inside are paintings by Andrea Vanni, Nerooccio Landi, Vecchietta, Pacchia, Beccafumi, and other Sienese masters. — In the Via di Stalloreggi, diverging from the Piazza Postierla to the right, is a corner-house (No. 2 Via di Castelvecchio), in which is preserved a fresco by Sodoma ('Madonna del Corvo').

On the left, in the VIA SAN PIETRO (Pl. C, 6, 7), the continuation of the Via del Capitano, is the \**Palazzo Buonsignori*, a handsome Gothic edifice of the 14th cent., in brick, with a rich façade, restored in 1848. The vestibule, court, and staircase are in the early-Renaissance style. — At the church of *San Pietro alle Scale* (Pl. C, 7), which contains paintings by Sano di Pietro, Salimbeni, and Rutilio Manetti (Flight into Egypt, at the high-altar), the street bends to the right. Following it and passing under an archway, we enter the PIAZZA GIORDANO BRUNO (Pl. C, 7), with the *Reale Collegio Tolomei*, formerly a convent and now a much frequented grammar-school (Liceo), and the church of — \*

Sant' Agostino (Pl. C, 7), remodelled by Vanvitelli in 1755, the entrance to which is in the Liceo, to the left.

Over the 2nd altar on the right, a Crucifixion by *Pietro Perugino* (before 1500). Massacre of the Innocents by *Matteo da Siena* (1382), in a chapel on the right. Statue of Pius II. by *Dupré*. Altar-piece, an Adoration of the Magi by *Sodoma*. At the back of the choir, on the left, the Legend of Sant' Agostino Novello in three sections, by *Lippo Memmi* (more probably by *Simone Martini*?). In the left transept, painted terracotta statue of San Niccolò da Tolentino, by *Giac. Cozzarelli*. In the second chapel to the left of the choir, Temptation of St. Antony, by *Rutilio Manetti*. Also pictures by *Salimbeni* and others.

About 300 paces beyond the Porta Tufo (Pl. C, 8) is the *Cimitero della Misericordia*, containing among its monuments a good Pietà by *Dupré* and several statues by *Sarrocchi*, *Pegni*, and others; fine view in the morning and evening (fee 30-50 c.). — Following the Via della Cerchia (No. 3 in which, the small *Palazzo Finchì*, should be noticed) to the W. of Sant' Agostino, and bending to the

right, we enter the Via Baldassare Peruzzi, on the left side of which are the suppressed monastery (now a barrack) and the church of —

**Santa Maria del Carmine** (Pl. A, 7), a handsome brick edifice, with campanile and cloisters, ascribed to *Baldassare Peruzzi* (open 10-12 on week-days). On the right is the Cappella del Sacramento, with a Nativity of Mary by *Sodoma*; 4th altar on the right, Ascension by *Pacchiarotto*; 5th altar on the left, St. Michael by *Beccafumi*. In the sacristy is a statue of St. Sigismund by *Coszarelli*.

Opposite is the *Palazzo Pollini* (Pl. B, 7), formerly *Celsi*, attributed to Peruzzi. — We may now proceed straight on through the Via delle Fosse di Sant' Ansano (with the *Reale Istituto Toscano dei Sordo-Muti*, or Deaf and Dumb Asylum) either to the Piazza del Duomo, or, by turning a little to the left towards the end of the street, we may reach the Porta Fontebranda (see p. 34).

Outside the *Porta San Marco* (Pl. A, 8) there is a fine view.

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The E. angle of the Piazza del Campo is occupied by the **\*Palazzo del Governo** (Pl. D, 5), one of the most imposing private edifices at Siena, erected for *Giacomo Piccolomini* in 1469-1500, probably from a design by *Bernardo Rossellino*. The principal façade with its tasteful decorations in wrought iron (horses' heads, etc.) looks towards the Via Ricasoli. The palace now contains the extensive *Archives* (director, Sign. Lisini), one of the most important collections of the kind in Italy (adm. daily, except Sun., 10-3).

*Parchment Charters*, 52,000 in number, the oldest dating from 736. Under glass are a number of interesting specimens of these documents, *Autographs* of celebrated men (Pius II., Leo X.), *Miniatures*, etc. There is also a valuable collection of the *Covers of the old Treasury Registers* (*Biccherne*), in chronological order, painted with scenes from sacred and profane history, and affording an admirable survey of the development of Sienese art. They include works by the *Lorenzetti*, *Giovanni di Paolo*, *Francesco di Giorgio*, *Matteo di Giovanni*, and *Sano di Pietro*.

Opposite the Palazzo del Governo rises the **University** (Pl. D, 5), recently restored, in the court of which is a war-monument. In the corridor on the first floor (also entered directly from the corner of the Via San Vigilio, p. 29) is the monument of the celebrated jurist *Niccolò Arringhieri* (1374), with a bas-relief representing the professor in the midst of his audience.

The graceful *Loggia del Papa* (Pl. D, 5), in the neighbouring Piazza Piccolomini, was erected in 1460-63 by the Sienese *Antonio Federighi* by order of Pius II. (Æneas Sylvius Piccolomini), and dedicated by the pope 'gentilibus suis'.

Adjacent is **San Martino** (Pl. D, 6), dating from 1613.

Over the 2nd altar on the right, a Presentation in the Temple by *Guido Reni*. At the 3rd altar on the left are ornamental sculptures in marble by *Lorenzo di Mariano* (1522), and a Nativity of Christ by *Beccafumi*. The choir contains gilded wooden statues of the Madonna and four saints, by a follower of *Jacopo della Quercia*.

The **VIA RICASOLI** (Pl. D, E, 5, 6) traverses the crest of the S.E. and leads to the *Porta Pispini* and the *Porta Romana*, the two

S.E. gates. — Immediately to the right in this street is the *Fonte de Pantaneto*, dating from 1352, restored in 1867. — To the left, a little farther on, the *Via di Follonica* descends to the *Fonte di Follonica*, constructed in 1299 and situated in a garden far below. — After 5 min. more, beyond the church of *San Giorgio* (Pl. E, 6), the *VIA DE' PISPINI* diverges to the left, in which we first reach the church of — *Santo Spirito* (Pl. E, 6), with a dome dating from 1508, and a portal from 1519, the latter designed by *Baldassare Peruzzi*.

**INTERIOR.** Above the entrance-door is a Crucifixion by *Sano di Pietro*. The 1st chapel on the right (*Cappella degli Spagnuoli*) contains, above a St. Rosa of Viterbo (p. 88), the following admirable paintings by *Sodoma* (1530): Madonna presenting the gown of the Order of the Dominicans to St. Alfonso, in the presence of SS. Octavia and Lucia; to the right and left SS. Sebastian and Antony the Abbot; in the lunette, St. James on horseback (fresco). To the right is a Nativity of Christ in terracotta by *Fra Ambrogio della Robbia* (1504). — By the first altar to the left, Virgin between SS. Francis and Catharine, by *Balducci*. Over the 3rd altar to the left, Coronation of the Virgin by *Girol. del Pacchia*. — In the SACRISTY, Coronation of the Virgin by *Beccafumi*. — The beautiful CLOISTERS (sagrestano 20-30 c.) are unfortunately disfigured by modern additions; they contain a Crucifixion by *Fra Paolino* (1516).

The *Fonte de' Pispini* dates from 1534. The neighbouring *Porta Pispini* is adorned with a damaged fresco (Nativity) by *Sodoma*.

Opposite Santo Spirito we enter the *Vicolo del Sasso*, follow the broad *Via San Girolamo* to the right, pass a column with the she-wolf, and reach *San Girolamo* (Pl. E, 7), belonging to a nunnery (3rd altar to the left: Madonna by *Matteo di Giovanni*, framed in marble by *Lorenzo di Mariano*). On the left we next reach the church of the —

*Servi di Maria* (Pl. D, 7), or *Santissima Concessione*, erected in 1471-1528, with a beautiful interior attributed to *Bald. Peruzzi* (?).

First altar to the right: Madonna, by *Coppo di Marcovaldo*, 1261. Fourth altar to the right: Massacre of the Innocents, by *Matteo di Giovanni*, 1491; above, Adoration of the Shepherds, by *Taddeo di Bartolo*. — In the right transept, above the sacristy-door: 'La Vergine del Popolo', by *Lippo Memmi*, a fine fresco. — At the back of the high-altar, 'Madonna del Manto', ascribed to *Giovanni di Pietro*, 1436. The Coronation of the Virgin, is the masterpiece of *Fugai* (1500). — The chapels to the right and left of the high-altar contain (restored) frescoes by *Ambr. Lorenzetti*: Massacre of the Innocents, Daughter of Herodias, Death of John the Baptist. By the 2nd altar to the left, Madonna del Belvidere by *Giacomo di Mino del Pellicciato* (1383).

The *Porta Romana* (Pl. E, 8) is adorned with a damaged fresco (Coronation of the Virgin), begun by *Taddeo di Bartolo* and finished by *Sano di Pietro*. — About  $\frac{1}{3}$  M. beyond the gate is the church of *Madonna degli Angeli*, the choir of which contains a Madonna with saints, by *Raffaello Carli*, 1502.

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Opposite the N. side of the *Palazzo del Governo* (p. 28), beside the University (p. 28), begins the *VIA SAN VIGILIO*, leading to the E. to the church of the same name (Pl. D, 5), which is adorned with sculptures of the 18th century.

Farther on, we pass the church of *Santa Maria di Provensano* (Pl. D, 4; 1594), traverse several narrow streets, and reash the **PIAZZA DI SAN FRANCESCO** (Pl. D, E, 4), in which rise the church of San Francesco and the Oratorio di San Bernardino.

**San Francesco** (Pl. E, 4), a Gothic church of the 13-14th cent., several times altered in the 18th cent., was sumptuously restored in 1885-92 and adorned with stained glass from Munich, rich sculptures, and altar-pieces by Maccari, Villigardi, Pezzati, and others. Several ancient frescoes by *Ambr. Lorenzetti* have also been transferred hither. In the 2nd chapel to the right of the high-altar is the tomb of Cristoforo Felici, by *Urbano da Cortona*. The church is adjoined by two fine Renaissance cloisters, in one of which, adjoining the side-entrance to the church, are architectural sculptures from tombs of nobles dating from the 14th century. To the left of the entrance to the seminary is a relief of the Madonna by *Giac. Cossarelli*. The chapel contains a Madonna and Child, by *Ambr. Lorenzetti* (high-altar), a fresco by *Luca di Tommè* (left altar), and a Madonna and saints by *Barna* (left wall).

The **\*Oratorio di San Bernardino** (Pl. E, 4) possesses admirable pictures by *Sodoma* and others. Afternoon light best. The 'custode' lives at No. 6, adjoining (fee 30-50 c.).

**LOWER ORATORIO:** Scenes from the life of St. Bernardino, of the close of the 16th century. — **UPPER ORATORIO** (much more important paintings): Presentation in the Temple, Salutation, Assumption, and Coronation of the Virgin; SS. Antony, Bernardino, Lonis, and Francis, by *Sodoma*, 1518-32, the single figures of saints being of great beauty. Betrothal and Death of the Virgin, by *Beccafumi*, 1518. Nativity of the Virgin, and Annunciation, by *Girol. del Pacchia*, 1518. The visitor should observe the admirable enrichments of the ceiling, the frieze, etc., which are among the most tasteful of early-Renaissance works, executed by *Giuliano Turapitti* after 1496. Altar-piece by *Beccafumi*, 1537. In the vestibule is a relief of the Madonna, by *Giovanni di Agostino* (1311).

The **VIA CAURO** (Pl. C, 5, 4, 3), which extends through the centre of Siena from the Casino de' Nobili (p. 23) to the Porta Camollia, a distance of nearly 1 M., is the handsomest and busiest street in the town. Approaching from the Casino de' Nobili, we first reach a small piazza, named after the *Palazzo Tolomei* (Pl. C, 5), a Gothic edifice of 1205, on the left, and also adorned with a she-wolf. The church of *San Cristofano*, opposite the palazzo, has a good altar-piece by *Pacchia* (Virgin between SS. Luke and Raymond). Farther on are the Palazzi *Palmieri* (1540), *Bichi* (1520; with a fine loggia with modern paintings), *Gori* (1677), and *Spannocchi* (Pl. C, 4). The last, built in 1470 by a Florentine master, with a bold colonnaded court, and recently thoroughly restored, now contains the Post and Telegraph Office. In the third story is the unimportant 'Galleria Succursale dell'Istituto di Belle Arti'. — In the vicinity is the Piazza Salimbeni, with a statue of *Sallustio Bandini* (1677-1766), the drainer of the Sienese Maremma, by *Tito Sarrocchi*, erected in 1880.

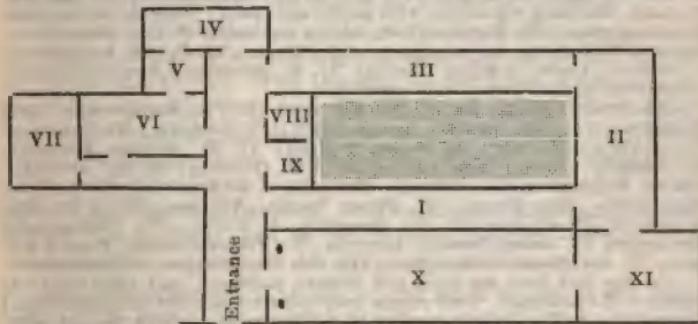
To the left diverges the VIA DELLE BELLE ARTI (Pl. C, B, 4), which contains the Art Institution and the Library and leads straight to the church of San Domenico (p. 33).

The \*Istituto delle Belle Arti (Pl. C, 5), founded in 1816, contains a valuable collection of pictures, chiefly works of the older Sienese school, procured from suppressed monasteries and from the Palazzo Pubblico. The collection is chronologically arranged. The names of the pictures are given on the frames. Keeper, *Sig. Arnaldo Prunai*. Adm. 9-3 daily (1 fr.), except on Sundays and holidays (bell below, to the right). Catalogue (1895), 1 fr.

At the entrance, Reliefs of little value. The first door on the right leads to the large Room X (see below), the second to the —

I. CORRIDOR (13-14th cent.): 1-13. Pictures of the 13th cent., still in the Byzantine style; 2. *Margaritone d'Arezzo*, St. Francis; 16. *Guido da Siena*, Madonna; 20, 22, 24, 35, 47. *Duccio di Buoninsegna*, Altar-pieces; 46. *Niccolò di Segna*, Crucifixion (1315); 51. *Lippo Memmi*, Madonna and four saints.

II. CORRIDOR (14-15th cent.): 5, 21. *Pietro Lorenzetti*, Madonnas; 11. *Lippo Memmi*, SS. Michael, Jerome, and John the Baptist; 28. *P. Lorenzetti*, Ma-



donna and saints (1328), transferred from panel to canvas; 33. *Ambrogio Lorenzetti*, Annunciation (1344); *Bartolo di Fredi*, 45. Four scenes from the life of the Virgin; 49. The Magi; 52. *Taddeo Gaddi*, Madonna (1365); 64. *Luca di Tommè*, Madonna and saints (1367); 64, 70. *Spinello Aretino*, Coronation and Death of the Virgin; 67, 72-80. *Taddeo di Bartolo* (76. Annunciation).

III. CORRIDOR (14-15th cent.): Pictures by *Giovanni di Paolo* (No. 28 dated 1453, No. 56 dated 1400). Also: 47. *Unknown Master*, Triumph of Death, Chastity, Love, and Fame (after Petrarch); 19. *Domenico di Bartolo*, Madonna and angels (1433); 61. *Pietro di Giovanni*, San Bernardino; 68, 61. *Lorenzo di Pietro* (*Vegchiella*), San Bernardino, Madonna with saints.

Rooms IV (to the right) and V are devoted to the works of *Sano di Pietro* (1406-81), the 'Sienese Fra Angelico', chiefly large altar-pieces. Above the entrance to Room V: 20. Madonna and St. Calixtus; in Room V: 17. Coronation of the Virgin; 25. Large altar-piece of 1444. — VI. Room (15-16th cent.): 1, 2. *Sano di Pietro*; 3. *Pietro di Domenico*, Adoration of the Shepherds, with SS. Galgano and Martin (1400). Also works by *Matteo di Giovanni* (No. 7 dated 1470), *Neroccio di Bartolomeo* (No. 19 dated 1476), *Francesco di Giorgio Martini*, and *Guidaccio Coscarelli* (No. 25, St. Sebastian, dated 1405). — A narrow passage leads hence to the right to Room VII, which contains paintings of the 13-16th cent., most of them damaged. — We now return, cross the entrance-passage diagonally, and enter the small —

VIII. Room (14-16th cent.): *Sodoma*, 1. Madonna, 2. Two guild-brothers adoring the Cross; *Girol. Genga*, 8. Ransoming of prisoners, 9. Flight of *Aeneas*; *Sodoma*, \*27. Scourging of Christ (fresco), 29. Judith, 32. St. Catharine, 35. Madonna, 36. Dead Christ supported by two angels; 37. *Monache di Santa Maria*, Madonnas enthroned, with saints. The elegant wooden pilasters by *Antonio Barilli* in this and the following room should be observed. — IX. Room (15-16th cent.); 7. *Guid. Cozzarelli*, Madonna with SS. Jerome and Giov. Colombini (1482); 8. *Andrea di Niccolò*, Crucifixion, with saints (1502); 26, 28. *Pinturicchio*, Holy Family. — From the entrance-passage we now enter, to the left, the —

X. LARGE HALL (15-16 cent.). On the upper part of the walls are six cartoons for the pavement of the cathedral, by *Beccafumi* (much damaged). To the right and left of the entrance, 2, 46. *Sodoma*, Christ on the Mt. of Olives, Christ in Purgatory, two frescoes brought from Santa Croce. To the right: 7. *Girol. del Pacchia*, Annunciation and Visitation (after the picture by Albertinelli in the Uffizi); *Sodoma*, 11. Nativity, \*13. Descent from the Cross; 14. *Pacchiarotto*, Madonna and SS. Onuphrius and Bartholomew; 17. *Girolamo di Benvenuto*, Madonna enthroned, with saints (1508), the Nativity in the lunette by *Matteo di Giovanni*; 22. *Beccafumi*, St. Catharine; 24. *Pacchiarotto*, Ascension. — To the right and left of the exit: 25, 28. *Beccafumi*, Fall of the Angels, Christ in Purgatory. On the left wall: 29. *Francesco di Giorgio*, Crucifixion; 30. *Fungai*, Madonna and saints (1512); 31. *Pacchiarotto*, Visitation, with SS. Michael and Francis; 36. *Matteo di Giovanni*, Madonna enthroned, with angels and saints; *Benvenuto di Giovanni*, 37. Assumption, 39. Madonna with angels and saints (1475); *Francesco di Giorgio*, 41. Nativity, 44. Coronation of the Virgin; 45. *Fungai*, Assumption; 46. *Sodoma*, Christ in Hades (fresco); \*47, 49. *Bartolomeo Neroni* (*Il Riccio*), Coronation of the Virgin, with predella.

XI. Room (16-17th cent.). To the right: 8. *Fra Bartolomeo*, Mary Magdalen; 7. *Paris Bordone*, Annunciation; 12. *Aldorfer*, Martyrdom of St. Quirinus; 18. *Bart. de Bruyn*, Portrait; 17, 34. *Morone*, Portraits; 38. *Aldorfer*, Scene from the legend of St. Quirinus; 39, 53. *Amberger*, Charles V. (copies); 44. *Tintoretto*, Massacre of the Innocents (sketch); 45. *Pinturicchio*, Holy Family; 51. *Palma Vecchio*, Madonna; 52. In the style of *Albrecht Dürer*, Portrait; 72. *Steenwyck*, St. Jerome; 75. *Domenichino*, Landscape; 81. *Lucas Cranach*, Lucretia; 87. *Palma Giovane*, Brazen Serpent; 94. *Jan Brueghel*, Sea-piece; 115. *Fra Bartolomeo*, St. Catharine.

On the first floor are casts and modern paintings, and prize-works by pupils of the Academy. Two rooms here accommodate the GALLERIA DELLE STAMPE, the bulk of which consists of old Italian engravings, though there are also a number of Dürer's wood-engravings. The second room contains the bust of Count Gori Tannilini (1880), the donor of the collection.

The **Biblioteca Pubblica** (Pl. C, 4), containing 72,000 vols. and 5000 MSS., was founded in 1663 (open daily, 10-2, and 5 or 6 to 8). In the 17th cent. Siena possessed sixteen libraries, and in 1654 even one for women.

The chief objects of interest are: the Greek Gospels, formerly in the chapel of the imperial palace at Constantinople, of the 11th cent., originally bound in silk, with pictures in enamel mounted at a later period in silver-gilt; Treatise on architecture by *Francesco di Giorgio*, with sketches and drawings by the author; Sketch-books of *Baldassare Peruzzi* and *Giuliano da Sangallo*; letters of St. Catharine.

Beyond the library, to the left, we descend the Via Costa Sant' Antonio, and enter the first side-street to the right, which leads straight to the upper entrance of the **House of St. Catharine** (Pl. B, 4): 'Sponsæ Christi Katherine domus'. Visitors ring at the door to the left (1/2 fr.). St. Catharine of Siena, the daughter of a dyer named Benincasa, was born in 1347, took the veil at the age of eight, and having become celebrated for visions, she prevailed on

Pope Gregory VI. to retransfer the papal throne from Avignon to Rome (1377). She died in the year 1380, and was canonised in 1461. The best-known vision is that of her betrothal to the Infant Christ, a favourite theme with painters. Her festival is on 29th April.

The different rooms in the building have been converted into small chapels or ORATORIES, which belong to the *Confraternità di Santa Caterina*. Above the altar in one of the UPPER ORATORIES, once a kitchen, is a portrait of the saint, by *Fungai*; the other pictures are by *Salimbeni* and *Fr. Vanni*; attention should also be paid to the beautiful ceiling and the pilasters in the Renaissance style of the 15th cent. (the pavement of glazed tiles is now covered). — The pretty little court is attributed to *Bald. Peruzzi*. — The ORATORIO DEL CROCIFISSO contains the wonder-working Crucifixion, a painting by *Gunta Pisano* (?), from which St. Catharine, according to the legend, received the stigmata at Pisa in 1375. — Below is the CHURCH (key kept by another custodian), containing the following paintings: *Girol. del Pacchia*, St. Catharine healing Matteo di Cenni of the plague; St. Catharine rescuing Dominican from murderers; The dead body of St. Agnes of Montepulciano stretching out her foot to be kissed by St. Catharine. The fourth picture, representing the saint being attacked by Florentine soldiers, is by *Salimbeni*, 1604. Over the altar, fine statue of St. Catharine by *Neroccio*, 1465; above, Angel by *Sodoma*. — Over the door of the church (outside) is a St. Catharine between two angels, by *Urbano da Cortona*.

On leaving the church we come to the VIA BENINCASA (formerly dei Tintori; Pl. B, C, 5), which is still inhabited, as in ancient days, by dyers and fullers. Over the door of the house on the left is a bust of St. Catharine by *Cozzarelli*. Not far off is the celebrated fountain of *Fontebranda* (Pl. B, 5), picturesquely situated at the base of the hill of San Domenico, mentioned as early as 1081, renovated in 1198, and covered with a colonnade of three arches in 1242. Close by is a bathing establishment. — The Via di Fontebranda ascends to the Campo (left), and to the cathedral (right). — Passing the fountain, and ascending to the right, we reach —

**San Domenico** (Pl. B, 4, 5), a lofty brick edifice in the Gothic style (1220-1465), the massive substructures of which, resting on the slope of the hill, are now used as a cavalry barrack. The campanile dates from 1340.

The INTERIOR is destitute of aisles, and has a transept and open roof. At the entrance, to the right, is the CAPPELLA DELLE VOLTE (closed), containing an altar-piece of St. Catharine by *Andrea Vanni*. — Farther on, to the right: Monument of the mathematician *Gius. Pianigiani* (d. 1850), by *Becheroni*. — Third altar: St. Peter the Martyr, by *Salimbeni*, 1579. — The "CHAPEL OF ST. CATHARINE", in which the head of the saint is preserved in a silver reliquary enclosed in a shrine dating from 1466, is adorned with admirable frescoes by *Sodoma* (1525; best light about midday). On the wall near the altar, St. Catharine in ecstasy, supported by two sisters (the so-called 'Svenimento', or swoon), and an angel bringing her the host; on the wall to the left, The prayer of the saint saving the soul of a decapitated culprit; to the right, Healing of the possessed, by *Francesco Vanni*, 1683. The two saints on the right and left of the entrance are by the same master; the ceiling and the pilasters, with their charming putti, were executed by *Sodoma*. — The pavement of the chapel is richly decorated with graffiti representations on marble. — Last altar to the right: Nativity of Christ by *Franc. di Giorgio*, executed under the influence of *Luca Signorelli*, to whom the work was formerly attributed; the lunette is probably by *Matteo di Giovanni*, the foreground by *Fungai*.

**CHOIR.** The beautiful marble Ciborium at the high-altar is the work  
**BAEDEKER.** Italy II. 18th Edition.

VIII. Room (14-16th cent.): *Sodoma*, 1. Madonna, 2. Two posing Cardinals adoring the Cross; *Giriel. Genga*, 8. Ransoming of prisoners nigh-altar. — *Aeneas*; *Sodoma*, 27. Scourging of Christ (fresco), 29. *Judi*; to the right: SS. 35. Madonna, 36. Dead Christ supported by two *Giovanni*, 1479; in *Santa Maria*, Madonna enthroned, with saints. Th.; to the left, Madonna by *Antonio Barilli* in this and the following room; *Madonna*, with IX. Room (15-16th cent.): 7. *Givid. Camerelli* *Giovanni*. — The 2ND CHAPEL Giov. Colombini (1482); 8. *Andrea di Piero* *Giovanni*. — The 3RD CHAPEL 26, 28. *Pinturicchio*, Holy Family. — Numerous tombstones of the 16th enter, to the left, the —

X. LARIN HALL (15-16 cent.) cartoons for the pavement of the *del Paradiso* and the small Piazza To the right and left of the *del Paradiso* stands the little church of *Santa Olives*, Christ in Purgatory, which stands the little church of *Santa Olives*, Christ in Purgatory, with a charming Renaissance façade right: 7. *Giriel. del Pr*, with a picture by Matteo di Giovanni by Albertinelli in "Cross"; 14. *Pace*, 17. *Giroldo* (the *Cavour*), and a picture by Matteo di Giovanni 24. *Pace*, *San Domenico* with numerous saints, 1477), to the VIA CAOUR (p. 23; *Becco*, *San Domenico* with numerous saints, 1477), which farther on contains the *Palazzo Mocenni*, *Palazzo Beccafumi*, *Palazzo Piccolomini*, and others.

The *Via Garibaldi*, diverging to the right a little farther on, leads to the *Barriera San Lorenzo* and the railway-station (Pl. C, D, 2, 3). The streets to the left of *Via Cavour* open into the *Lizza* (Pl. B, 3), a small promenade which was laid out in 1779 on the site of a former fortress erected by Charles V., commanding good views of *San Domenico* and the Cathedral. These walks, which contain a Monument to *Garibaldi* by *Raff. Romanelli*, extend as far as the entrance to *Fort S. Barbera* (Pl. A, 3), built by Duke Cosimo I. in 1560, open to the public and commanding a fine view.

Farther on, the *Via Cavour* takes the name of *VIA DI CAMOLLIA* (Pl. C, 3; 2; B, 2, 1). The *Via di Campansi* diverges to the right to the old monastery *di Campansi*, now the poorhouse (Pl. C, 2; ring). It is adorned with frescoes by *Matteo Balducci* (Assumption; in the cloisters), *Sano di Pietro* (Annunciation), *Benvenuto di Giovanni* (*Noli me tangere*), and *Beccafumi* (Madonna and saints). Handsome baroque church.

We follow the *Via Camollia* for some minutes more; nearly opposite a small piazza we turn to the left under an archway, and descending the *Via Fontegiusta*, arrive at the little church of —

**Fontegiusta** (Pl. B, 2), belonging to a brotherhood (if closed, ring the bell in the corner to the right), and built by *Francesco Fedeli* of Como in the early Renaissance style in 1479. Above the entrance (outside) is a small relief of the Madonna by *Neroccio di Bartolomeo* (1489). The vaulting, borne by four marble columns, dates from 1482; the N. portal from 1489. Beautiful High Altar by *Lor. di Mariano* (1517), one of the finest existing sculptures of the period. The bronze holy-water basin is by *Giov. delle Bamburde* (1480). The 2nd altar to the right is adorned with a Madonna by *L. Vanni*, with a view of Siena and its towers (1590); the 3rd altar on the same side has a Coronation of the Madonna by *Fungai*; the 2nd to the left a fine fresco by *B. Peruzzi*, the *Sibyl announcing to Augustus the Nativity of Christ* (ca. 1528).

Over the entrance are a sword, helmet, shield, and some bones of a whale, said to have been presented by Columbus.

Farther on in the Via Camollia, to the right, No. 48, opposite the small Templar church of *San Pietro della Magione* (Pl. B, 1; fine Renaissance façade), is the house of *Baldassare Peruzzi* (p. 20), indicated by an inscription, but of no architectural importance.

A pleasant WALK may be taken by a road skirting the town walls to the right, outside the *Porta Camollia* (Pl. B, 1), with fine views of the Tuscan hills. On a height opposite, beyond the railway station, lies the monastery of *Osservanza* (see below); in the valley below, outside the *Porta Ovile* (Pl. D, 3), is the picturesque *Fonte Ovile*. In about  $\frac{3}{4}$  hr. we reach the *Porta Pisipini* (comp. Pl. F, 6, 7; p. 29). — About  $\frac{3}{4}$  M. beyond the *Porta Camollia*, on the road to Colle, stands the *Palazzo del Turco*, generally known as the *Pal. dei Diavoli*, a fine brick building, with a chapel by *Federighi* (1460).

**Excursions** (most of them best made by carriage). — About  $1\frac{1}{2}$  M. to the N.E. of the *Porta Ovile* is situated the suppressed Franciscan monastery of *L'Osservanza*, erected in 1428 and enlarged in 1486 by *Cozzarelli*. The road keeps to the left at the fork immediately before reaching the railway to Chiusi, passed under the line, and ascends straight on (carr. there and back 6 fr.). The monastery-church is another Renaissance work; its arches and vaults are adorned with terracottas by *Francesco di Giorgio*. At the 2nd altar on the left is a fine Coronation of the Virgin, by *Andrea della Robbia*. On the 1st and 3rd altars on the left are excellent examples of *Sano di Pietro*; the predella of the 4th altar is also by him, the main painting by *Taddeo di Bartolo*. Beneath the high-altar is preserved the silver reliquary of San Bernardino, by *Giov. di Turino* and *Francesco d'Antonio* (1472); behind, to the left and right, are two statues, Mary and the Archangel Gabriel, from the workshop of the *Robbia*. In the choir, SS. Bernardino and Elizabeth, by *Pietro di Giovanni* (1439). In the sacristy, Pietà by *Giac. Cozzarelli*. Beneath the church is a vault with the cell of San Bernardino and the tomb of Pandolfo Petrucci (d. 1512; p. 19).

*Santa Colomba*, *Celsa*, and *Marmoraja* are most conveniently visited on horseback; there and back, with stay,  $5\frac{1}{2}$  hrs.; horse 7 fr.; one-horse carriage (carrozzino) 15 fr. For larger carriages the road is good only as far as *Santa Colomba* (15 fr.). — Leaving the *Porta Camollia*, we follow the high-road for  $2\frac{1}{2}$  M. and then diverge to the left by the road descending between two cypresses into the valley. This road leads us to the villa *Santa Colomba* ( $4\frac{1}{2}$  M.), formerly the property of the Collegio Tolomei (p. 27), with a handsome staircase assigned to *Bald. Peruzzi*, and fine view from the balcony. — After descending from *Santa Colomba* we continue to follow the road by which we arrived, which leads through beautiful woods to *Celsa* ( $3\frac{3}{4}$  M. from *Santa Colomba*), a castellated villa, designed by *Bald. Peruzzi*, where Mino Celsi, a defender of the doctrines of Luther, lived at the beginning of the 16th century. View from the highest story (refreshments sold by the fattore of the villa). — About  $2\frac{1}{4}$  M. beyond *Celsa* is *Marmoraja*, where on 7th Sept., 1187, peace was concluded between the Republic of Siena and Bishop Hugo of Volterra. The piazza in front of the church affords a fine view of Volterra, Colle d'Elsa, San Gimignano, etc.

The *Certosa di Pontignano* (carr. there and back 12 fr.), 5 M. from the *Porta Ovile*, was founded in 1343, fortified in 1383, and suppressed in 1810. The church was modernised in the 17th century. View from beside the Parrocchia.

The *Abbazia di Sant' Eugenio*,  $1\frac{1}{4}$  M. to the S. of the *Porta San Marco*, commonly known as *Il Monastero*, is an ancient Benedictine monastery

said to have been founded by Warnfried, a Longobard, in 730, fortified in 1563 by Pietro Strozzi, and secularised in the 18th century. The buildings are thoroughly modernised. The church contains several pictures (some of which have been ruined by restoration) by Duccio, Ambrogio Lorenzetti, Taddeo di Bartolo, Francesco di Giorgio, Benvenuto di Giovanni, and other Sienese masters. View from the garden. The return should be made via the Porta Fontebranda.

The highroad next leads to the *Osteria della Volte*, about 5 M. beyond the Porta San Marco, whence a road diverges to the right to (4 M.) Cetinale, a villa erected in 1680 by Flavio Chigi, a nephew of Pope Alexander VII., from designs by Carlo Fontana. With the villa is connected the 'Thebais' park, embellished with sculptures and containing fine old timber. View from the hill ('Romitorio') above the villa. Permessi in the Palazzo Chigi at Siena, Via di Città. — Carr. from Siena to Cetinale and back, 14 fr.

About 1½ M. beyond the *Osteria della Volte* lies the venerable church of *San Giovanni di Ponte allo Spino*, dating from the beginning of the 11th century. About 3 M. farther on is *Rosia*, the church of which contains a font of 1332. We may then proceed to (2 M.) *Torri* or *Santa Mustiola a Torri in Val di Merse*, an old monastery belonging to the Vallombrosians, possessing a church, consecrated in 1189, and a fine Romanesque monastic-court, now used as farm-buildings.

About 9 M. to the S. of Rosia (along the road to *Massa Marittima*, and then to the left) lie the interesting ruins of the Cistercian monastery of *San Galgano*, founded in 1201 by Ildebrando Pannochieschi, Bishop of Volterra. The abbey-church, building of travertine and brick, erected in 1240-68, is imposing even in its ruins. The only relic of the original architecture in the secular buildings, now used as a farm, consist of a few windows. The monks were distributed among other monasteries in 1602, and in 1781 the church, which had been injured by lightning, was closed.

The château of Belcaro, to the W. of Porta Fontebranda, reached by carriage (8 fr.) in 1¼ hr., commands a splendid view of Siena and its environs. On the groundfloor is a ceiling-painting by Bald. Peruzzi: Judgment of Paris. The frescoes in the chapel, by the same master, have been sadly injured by restoration.

## 6. From Siena to Chiusi.

55 M. RAILWAY in 2¾-3½ hrs.; fares 9 fr. 95, 6 fr. 95, 4 fr. 45 c. — No express trains.

*Siena* (p. 17) is a terminal station. The train returns part of the way to Empoli and then diverges at an acute angle towards the S.E. We traverse the hills which form the watershed between the *Ombrone* and the valley of the *Chiana*. Several tunnels. — 5½ M. *Arbia*.

*Arbia* is the best starting-point for a visit to the neighbouring *Sant'Ansano in Dofana*, the parish church of which contains a *Madonna* by Bald. Peruzzi, to whom also is due the brick erection of the *Martirio di Sant'Ansano* (key at the parsonage). A pyramid surrounded by cypresses on the opposite ridge of hills marks the site of the castle of *Monte Aperto*, whence Farinata degli Uberti (p. 19) issued to the battle of 1260.

10 M. *Castelnuovo Berardenga*. This bleak district, with its chalk-hills and barren fissured mountains, is interesting to the palaeontologist only.

19½ M. *Asciano*; the pleasant little town (*Alb. del Sole*, clean and comfortable; 2100 inhab.), 1½ M. to the right of the railway, possesses fortifications constructed by the Sienese in 1351, a handsome fountain, and several old churches. The church of *San Francesco* contains a tasteful font, a painted terracotta altar-piece with

SS. Raphael and Christopher, of the school of the Robbia, and a Madonna by Lippo Memmi. In the *Collegiata* are a Birth of the Virgin by Sassetta (?), an Ascension by Giovanni di Paolo, with wings by Matteo di Giovanni, and frescoes by Taddeo di Bartolo. In *San Sebastiano* is a fresco by Benvenuto di Giovanni. The altar-piece of *Sant'Agostino* is by Domenico di Bartolo (1437).

Asciano is a convenient starting-point for a visit to the famous, but now suppressed, Benedictine convent of \*Monte Oliveto Maggiore (6 M.; carriages at the station, at Bucciarelli's, or the Alb. del Sole, 8-10 fr.; the bargain with the driver should be made in the presence of the landlord as witness; a drive of 2 hrs. by the highroad, or  $1\frac{1}{2}$  hr. by the picturesque direct route suitable for light vehicles only).

Visitors who desire to spend the night at the convent must apply beforehand to the 'Ispettore' of the Istituto delle Belle Arti at Siena (p. 31), from whom they receive a 'permesso' to present to the 'Soprintendente del già Arcicenobio di Monte Oliveto Maggiore'. Those who have not time to send this two days in advance should provide themselves with provisions for one day. Ordinary visitors are not allowed to stay more than two days at the convent (pens. 5 fr.).

The convent, founded in 1320 by Bernardo Tolomei and afterwards greatly enriched by donations, still affords an excellent idea of a great establishment of the kind. The monks must have been wonderfully energetic to have been able to transform the sterile chalk-soil here into a smiling oasis. *Eneas Sylvius Piccolomini* (Pius II.; p. 25) gives an interesting description of the monastery in his 'Commentaria'.

Over the entrance are glazed terracotta groups of the Madonna with angels and St. Benedict in the act of blessing.

The walls of the large MONASTERY COURT are adorned with celebrated 'Frescoes by Luca Signorelli (1497) and Ant. Bazzi, called *Sodoma* (1505), representing scenes from the legend of St. Benedict, explained by inscriptions beneath the paintings. The order of the pictures does not correspond with the date of their execution. The series begins with the first picture on the wall adjoining the entrance to the church, representing St. Benedict's departure from home, by *Sodoma*. The earliest part of the series are the eight frescoes by *Signorelli*, on the wall to the left of the entrance: Totila kneeling to the saint; Soldier in disguise, attempting to deceive the saint; Temptation of the fasting monk; Punishment of two monks addicted to dainties; Resuscitation of a dead man whom Satan has thrown from a wall; Exorcism of Satan; Overthrow of the idol; Punishment of *Florentius*. — The 'Sending Forth of Missionaries', on the left of the corner to the right, is by *Riccio*, a pupil of *Sodoma*, but all the other pictures are by *Sodoma*, whose sense of beauty is everywhere apparent, though he is doubtless far inferior to *Signorelli* in depth and excellence of conception and execution. In the first pictures by *Sodoma* we can trace a resemblance to the frescoes of *Pinturicchio* in the Cathedral library at Siena, and in the others, features that recall *Leonardo da Vinci*. — The CHURCH (entrance to the left of the monastery-court), which was modernised in the 18th century, contains little to detain us beyond the handsome choir-stalls and reading desk, in inlaid work, by *Fra Giov. da Verona* (1502-5). The marble statue of the Virgin in the vestibule is also by *Giov. da Verona*. — In the LIBRERIA are a door and a cabinet, also beautifully inlaid by the same master. — The CHAPTER HOUSE and some of the other rooms contain frescoes by *Antonio da Bologna* and by *Novello* of Naples. — The extensive stables (much altered) at the back of the monastery contained different sections bearing tablets with the names of the chief towns of Italy.

The Emperor Henry VII. died, Aug. 24th, 1313, at Buonconvento,  $4\frac{1}{2}$  M. to the S.W., on the *Arbia*. The churches contain a few ancient pictures

At **S. Romano** and **Cagliari** the line follows the right bank of the **Tirso**, and at **Monte Antico**, **At 15½ M.**, **Pagan** on the train quits the **Ombrone** and turns to the right way among the hills. At **M. Carrarese**, a village under **Monte Carrarese**, the line enters the **Marmarata** Hallway, to the N. of **Grosseto** (p. 3).

23 M. Rapolano. The village, to the right, possesses baths. The country becomes more attractive. — 31 M. Lucignano; the medieval

village lies on the hill to the left. The improving cultivation of the soil indicates the proximity of the charming valley of the *Chiana*. To the left, in the distance, the chain of the Apennines. — 35 M. *Sinalunga*; on the right the village, where Garibaldi was captured on his march to Rome, 24th Sept., 1867. — 38½ M. *Torrita*. Montepulciano becomes visible to the right.

43½ M. *Montepulciano*; the lonely station is 6 M. from the town (omnibus in 1½ hr., meeting nearly every train, fare 2 fr.).

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**Montepulciano.** — *ALBERGO MARZOCCO*, Via Garibaldi, clean, R. 1-1½ fr.; *ALB. DEL VICO*, Via Cavour. — The *Wine* of Montepulciano is justly celebrated. The red wine is strong and somewhat rough. '*Vino santo*' is a sweet white wine (2 fr. per bottle). *Vermouth* is a white wine flavoured with fragrant herbs and wormwood.

*Montepulciano*, a picturesque town with 3000 inhab., surrounded by mediæval walls, lies conspicuously on a mountain (2070 ft.). It was the birthplace of the scholar and poet *Angelo Ambrogini* (1454-94), surnamed *Politianus* after this his native place ('*Respublica Politiana*'), the friend of Lorenzo il Magnifico and preceptor of his children. *Cardinal Roberto Bellarmino* (1542-1621), the strenuous opponent of the Reformation and author of the *Catechismus Romanus*, was also born here. The situation as well as the monuments of the place repay a visit. The sights may be inspected in 4-5 hours.

At the beginning of the main street, the *Via Garibaldi*, where the omnibus stops, is a column bearing a heraldic lion (Marzocco). No. 32, on the left, is the *Palazzo Tarugi*, built by Vignola. Opposite, Nos. 35-37, *Palazzo Avignanesi*, dating from the latter half of the 16th century. Then, also on the right, No. 29, the *Palazzo Buccelli*, with Etruscan urn-reliefs and inscriptions built into the walls, and *Sant' Agostino*, distinguished by a fine Renaissance façade (finished in 1508), with curious touches of Gothic. In the tympanum above the main portal is a relief of the Madonna with John the Baptist and St. Augustine. — The street now assumes the name *Via Cavour*. On the right is the \**Mercato* (market-halls) by Vignola, and on the left the round *Chiesa del Gesù*, with florid baroque ornamentation (1714) and an unfinished façade. — The continuation of the street is called *Via Poliziano*; on the left, No. 1, is the house in which *Angelo Poliziano* was born, a brick building of the 14th cent., with several inscriptions.

We next reach the *PIAZZETTA DI SANTA MARIA*, with the small church of *Santa Maria* (handsome portal of the 13th cent.), which commands an admirable view. — A road hence descends to the left in 12 min. to the —

\**MADONNA DI SAN BLASIO*, in the valley, designed by *Antonio da Sangallo the Elder* and built in 1518-37 on the site of an old church of St. Blasius. The church consists of an imposing central edifice, showing the influence of Bramante's design for St. Peter's (p. 307).

with detached towers. The marble decoration of the high-altar, by *Giovannozzo* and *Lisandro Albertini*, dates from 1584.

In the square beside the church is *Singalli's House* (1518), with a loggia of two stories. A street to the right of the house leads back to the town in about  $\frac{1}{4}$  hr.; to the left, near the gate (entrance in the Via Poggio) is the *Oratorio della Misericordia*, which contains a God the Father with angels, above the high-altar, and an Annunciation of the school of the Della Robbia.

The Via Ricci (on the left the *Palazzo Bombagli*, a Gothic brick building) ascends hence to the right to the *Piazza Grande*, now christened *Piazza Vittorio Emanuele*, in which rises the cathedral and several sumptuous mansions. To the left is the *Palazzo Nobile*, by Ant. da Sangallo the Elder, and adjoining is the *Palazzo Contucci* or *del Monte*, designet by the same architect but finished by Peruzzi. Opposite the side-façade of the former is a handsome fountain of 1520.

The *Palazzo Municipale* (14th cent.) contains a few pictures.

Ante-chamber of first floor: Madonna, John the Baptist, and saints, of the school of *Della Robbia*. — PICTURE GALLERY on the second floor, I. Room: *Matteo di Giovanni* (?), Madonna. II. Room: 9. *Seb. del Piombo* (?). Pope Paul III. (or more probably Rob. Bellarmino); 80. *Pacchiarotto*, Madonna; 86. *Umbrian School* (ascribed to Raphael). Fine portrait of a lady.

On the W. of the piazza is the CATHEDRAL, built by *Bart. Ammannati* and *Ippol. Scalsza* and restored in 1888 (façade unfinished).

In the INTERIOR, over the high-altar, are the Death, Assumption, and Coronation of the Madonna by *Taddeo di Bartolo*. The church was once adorned with an imposing monument to Bartolommeo Aragazzi, secretary of Pope Martin V., erected in 1427-30 by the famous architect *Michelosso*. It was taken down, however, during last century, when several parts of it were lost and others were placed in different parts of the church: thus, to the left of the principal entrance, the recumbent statue of the deceased; by the two first pillars, two allegorical reliefs; in the right transept, Christ bestowing a blessing; by the high-altar, marble group of choruba with garlands, forming the base of the monument. A drawing in the *Palazzo Municipale* shows the original form of the monument.

FROM MONTRIPULCIANO TO PIENZA, about 9 M. (2 hrs'. drive), one-horse carr. there and back 10, two-horse 20 fr. Comp. p. 88.

Pienza (*Locanda Letteta*), a small town with about 1000 inhab., 1700 ft. above the sea-level, 985 ft. above the valley of the *Orcia*, was originally called *Cortignano*, but subsequently named the 'town of Pius' after *Pius II.* (Aenean Sylvius Piccolomini, p. 26), who was born here on 18th Oct., 1405, and adorned the town with very handsome buildings, chiefly designed by the Florentine *Bernardo Rosellino*. As all these buildings date from about the same period (1460) and are situated in the same piazza (del Duomo), they afford a more compact survey of early-Renaissance architecture than is to be obtained in most Italian towns. The chief edifices are the Cathedral (see below); to the right of it the *Episcopio* or episcopal palace; opposite the cathedral the *Palazzo Pubblico*, with a colonnade; to the right the finest of all, the *Palazzo Piccolomini*, which like the *Palazzo Rucellai* at Florence exhibits the rustica style in combination with pilasters (handsome court and colonnade and interesting traces of old frescoes); in front of the palace is a charming *Fountain* of 1462. — The right transept of the CATHEDRAL (recently restored) contains a Madonna with four saints by *Matteo di Giovanni* of Siena; the choir stalls, carved in the Gothic style, date from 1462; in the chapel to the left of the high-altar is an Assumption of the Virgin by *Vecchietta*; in the left

transept a Madonna and four saints by Sano di Pietro. The font is a Renaissance work. The choir-books are richly adorned with miniatures. — The MUSEUM, adjoining the cathedral, contains ecclesiastical vestments, including those of Pius II., one of which is of Flemish, the other of Italian workmanship; the mitre of Pius II., adorned with pearls and enamelling; eleven pieces of old tapestry (three Flemish); crucifix with filigree work; silver-gilt crozier with niello decoration; a Pax vobiscum; a silver censer in the Gothic style. — A walk round the town-wall takes 12 minutes. — The church of *San' Anna in Camprena*,  $2\frac{3}{4}$  M. from Pienza, contains frescoes by Sodoma.

CONTINUATION OF JOURNEY. To the right we soon observe the *Monti di Cetona*, which are connected with the Monte Amiata (p. 38). To the left stretches the long *Lake of Montepulciano*, beyond which is the *Lake of Chiusi*, connected with the other by a canal. The lakes exhale unhealthy malaria in summer.

49 M. *Chianciano*. —  $54\frac{1}{2}$  M. *Chiusi*, see p. 81.

## 7. From Florence to Perugia via Arezzo, Cortona, and Terontola (*Chiusi, Rome*).

108 M. RAILWAY. Express in 4 hrs. (fares 20 fr. 10, 14 fr. 5 c.; comp. p. xiv); ordinary trains in 6-8 hrs. (fares 18 fr. 70, 13 fr. 25, 8 fr. 40 c.). — To *Arezzo*,  $54\frac{1}{2}$  M., in  $1\frac{1}{4}$ -4 hrs. (fares 10 fr. 85, 7 fr. 55 c., or 9 fr. 85, 6 fr. 85, 4 fr. 45 c.); thence to *Cortona*,  $17\frac{1}{2}$  M., in  $1\frac{1}{2}\text{--}4$  hr. (fares 3 fr. 45, 2 fr. 45 c., or 3 fr. 15, 2 fr. 25, 1 fr. 40 c.). — Those who wish to see Arezzo and Cortona and arrive at Perugia in one day, had better leave Florence in the afternoon or evening and sleep at Arezzo.

The EXPRESS TO ROME quits the Perugia line at *Terontola* (see R. 11), where passengers for Perugia generally change carriages. — Best views to the left.

*Florence*, see *Baedeker's Northern Italy*. The train describes a curve round the town to (3 M.) *Porta Croce*. It then runs along the N. bank of the Arno. Fiesole is seen on the height to the left. The valley gradually contracts. — 8 M. *Compiobbi*. To the left rises the mountain-chain of the Pratomagno.  $10\frac{1}{2}$  M. *Sieci*. 13 M. *Pontassieve*, at the influx of the Sieve into the Arno; to the left a beautiful glimpse of the valley of the Sieve (diligence to Forlì, see p. 102). The train passes through a short tunnel, and then crosses to the left bank of the Arno. From (18 M.) *Rignano* a pleasant excursion (a drive of  $\frac{3}{4}$  hr.) may be made to the fine *Villa Sanmezzano*, belonging to Marchese Panciatichi of Florence. The train passes through another tunnel and reaches ( $22\frac{1}{2}$  M.) *Incisa*, with a conspicuous castle. The river forces its way here through the limestone rock, whence the name of the village.  $25\frac{1}{2}$  M. *Figline*. The valley of the Arno near Figline, and farther on, near Montevarchi and Arezzo, is very interesting to palaeontologists owing to the numerous fossil bones of the elephant, rhinoceros, mastodon, hippopotamus, hyena, tiger, bear, etc., which have been found here. This basin seems to have once been filled with a fresh-water lake.

30 M. *San Giovanni*, a small town to the left, the birthplace of the famous painter *Masaccio* (in 1401) and of Giov. da San Giovanni.

surnamed *Manozzi* (1590-1636). The *Cathedral* contains pictures by the latter: Beheading of John the Baptist, Annunciation, etc. The sacristy of *Santa Maria delle Grazie*, on the old town-wall, contains a Madonna, once ascribed to Masaccio, and other old paintings.

$33\frac{1}{2}$  M. **Montevarchi** (*Loc. d'Italia*, in the main street), with 3600 inhabitants. The loggia of the principal church in the piazza is embellished with an elaborate relief by *Della Robbia*; opposite is the house of *Benedetto Varchi* (1502-55), the Florentine historian and independent favourite of Duke Cosimo I. The *Accademia di Val d'Arno* contains a valuable collection of fossil bones (see above).

The train ascends, passing through four tunnels, to (38 M.) **Bucine**, a village close to the line on a hill to the right. Four more tunnels. 41 M. *Laterina*;  $44\frac{1}{2}$  M. *Ponticino*. The train now gradually ascends to (54 $\frac{1}{2}$ ) M. **Arezzo**.

**Arezzo.** — Hotels. *ALBERGO REALE D'INGHILTERRA*, VITTORIA, R., L., & A. 3, D. 3 fr., opposite each other in the *Via Cavour*, both very fair; *LA STELLA*, Corso Vittorio Emanuele 67, with a popular trattoria (garden), R. & L.  $1\frac{1}{2}$  fr.; *ITALIA*, Piazza del Popolo, at the corner of the *Via Guido Monaco*. — *Caffè dei Costanti*, Piazza Umberto.

Theatres. *Teatro Petrarca* (Pl. B, 4), near the Piazza Umberto; *Poli-teatro Aretino* (Pl. A, 5), near the station. — Photographs at *Boncompagni's*. — Post Office (Pl. B, 3), Piazza Principe Amadeo.

Arezzo (888 ft.), the ancient *Arretium*, the seat of a bishop and a prefect, is a clean and pleasant town with 12,000 inhab., situated on the slope of a hill, in a beautiful and fertile district, abounding in historical reminiscences. A rapid visit to the sights occupies  $\frac{1}{2}$  day.

*Arretium*, one of the most powerful of the twelve confederate cities of Etruria, sought the help of Rome against the Gauls at the opening of the 3rd cent. and was an important ally of the Romans in the war with Hannibal. In 187 the *Via Clodia*, of which traces are still distinguishable, was prolonged from Arretium to Bononia (Bologna). After the civil war (82 B.C.) Arretium received a Roman colony, which was restored in the time of Cæsar (*Colonia Fidens Julia Arretium*). Its manufactures were red terracotta vases, of superior quality, and weapons. — In the middle ages the town suffered greatly from the Goths and the Longobards, and at a later date from the party-struggles of the Guelpes and Ghibellines, in which it generally took the part of the latter. In the 14th cent. it was for a time subject to the rule of the Tarlati, and in 1337 temporarily, and in 1384 finally to that of Florence.

Arezzo is the birthplace of many distinguished men, of whom may be mentioned: *Caius Cilnius Maecenas* (d. 9 A.D.), the friend of Augustus and patron of Virgil and Horace; the Benedictine monk *Guido Aretno* or *Guido Monaco* (about 1000-1050), the inventor of our present system of musical notation; *Francesco Petrarca*, the greatest lyric poet of Italy, born of Florentine parents in 1304 (d. 1374); *Pietro Aretno*, the satirist (1492-1567); several members of the noble family of the *Accolti*, jurists and historians, in the 15-17th cent.; *A. Cesalpini*, the botanist and physician (1519-1603); *Franc. Redi*, the physician and humourist (d. 1698). — Arezzo has also produced several artists: *Margaritone* (about 1236), a painter and sculptor of no great importance; *Spinello Aretno* (1318-1410), an able pupil of Giotto, whose style he steadily followed and rendered popular (his best works are in *San Miniato* near Florence, in the *Campo Santo* at Pisa, and in the *Palazzo Comunale* in Siena); at a later period *Giorgio Vasari* (1511-74),

the painter, architect, and biographer of artists. The town, however, never possessed a school of its own. Its requirements in the province of art, which were at their height in the 13-14th cent., were fulfilled by Florentine and Sienese masters, and Giotto, Lippo Memmi, Pietro Lorenzetti, and others were employed here.

Leaving the station (Pl. A, 5), we follow the Via Guido Monaco, which leads straight into the heart of the town. In the PIAZZA GUIDO MONACO (Pl. B, 4) is a statue of *Guido Monaco* (p. 42), by Salvini, erected in 1882. In the Piazza del Popolo, to the left, is a column erected in 1880 to commemorate the Italian struggles for independence.

A little farther on the Via Guido Monaco ends in the Via Cavour. Here, in the small PIAZZA UMBERTO (Pl. B, C, 4), is a *Monument to Count Fossombroni* (Pl. 1), a native of Arezzo (1754-1844; comp. p. 47).

The church of SAN FRANCESCO (Pl. B, C, 4), founded in 1322, at the corner of the piazza, contains fine frescoes of the 15th century.

On the entrance-wall is a fresco representing Christ at table with Mary Magdalen, by *Spinello Aretino*. The wheel-window, by *Guillaume de Marseille* (c. 1500) represents St. Francis receiving the rules for his order. — The Chapel of St. Antony of Padua, to the left, contains frescoes by *Spinello Aretino*, sadly injured. At the end of the left wall is the tomb of Antonio Roselli (d. 1467), by a Florentine artist. — At the end of the wall on the right is an Annunciation by *Spinello Aretino* (c. 1385).

In the CHOIR: "Frescoes (some of them much damaged) by *Piero della Francesca* (ca. 1461), the master of Luca Signorelli (best light about midday and in the evening). They represent scenes from the legend of the Holy Cross: Death and Burial of Adam, on whose grave a seed of the tree of knowledge grows up to be a tree; the Queen of Sheba discovers the origin of the wood of a bridge built by Solomon, and afterwards used for making the Holy Cross; Her reception by Solomon; Beam removed from the bridge at command of Solomon; Search for the Cross in a stream; St. Helena finds three crosses and detects the genuine one by putting it to the test; Cross brought to Jerusalem; Emp. Heraclius rescues the Cross in a battle with Chosroes, the Persian; Angel promising the sleeping Constantine victory in the sign of the Cross; Victory of Constantine over Maxentius (p. 368). All these scenes are portrayed by Piero with great technical skill, in which respect, as well as in his appreciation of the nude, he surpassed all his contemporaries. His pictures, however, are stiff and destitute of gracefulness. — The Evangelists on the ceiling have been attributed to *Bicci di Lorenzo*. — The chamber at the bottom of the tower, entered from the choir, also contains important frescoes by *Spinello Aretino*: Christ enthroned, St. Michael overcoming the dragon, and St. Michael appearing to Gregory the Great above the tomb of Hadrian (castle of Sant' Angelo) during the plague at Rome; opposite, Gregory distributing alms, St. Egidius hunting, the Mass of St. Gregory.

The VIA CAOURV forms a right angle with the CORSO VITTORIO EMANUELE, the principal street of the town. Ascending this street, to the left, we observe on the right the interesting church of —

SANTA MARIA DELLA PIEVE (Pl. C, 4), founded at the beginning of the 11th cent., which retains the original choir (restored), seen from the Piazza Vasari; the tower and façade were added by Marchionne in 1216, but the latter was left unfinished till 1330. Above the main portal are a Madonna between angels, and figures of the months; and at the door to the right is a Baptism of Christ, of 1221. The in-

terior consists of a nave and aisles with a broad apse, a crypt, and an open wooden roof above the crossing, all restored in the ancient style. On the entrance-wall is an alto-relief of the Adoration of the Child (11th cent.). The font in front (left) is perhaps of the same date. Behind the high-altar are a fine Madonna and saints, Annunciation, and other works by *Pietro Lorenzetti* of Siena (1320).

At the back of the church is the picturesque PIAZZA VASARI (Pl. D, 4), with a fountain and a *Monument of Grand-Duke Ferdinand III.* (Pl. 3), erected in 1822. On the N. side are the *Logge* (Pl. D, 4) built by Vasari in 1573. — Near the choir of Santa Maria della Pieve is the building of the *Fraternità della Misericordia* (Pl. 4; D, 4), now occupied by the law-courts, with a handsome façade, begun by Florentine artists in the Gothic style in 1375, and completed in the Renaissance style by Rossellino and adorned with figures in 1434.

Passing under Vasari's Logge we now return to the Corso, which we reach just opposite the *Palazzo Pubblico* (Pl. C, 3). This edifice, built in 1322, and adorned with armorial bearings of the ancient Podestà, is now used as a prison. In the Via degli Albergotti, diverging to the left, is *Cavaliere Vincenzo Funghini's Museum* of porcelain, majolica, etc. (No. 3; interesting; adm. courteously granted on application).

A little farther on the Via dell' Orto diverges also to the left, near the entrance to which, No. 22, a long inscription indicates the house (Pl. 8) in which *Francesco Petrarca* was born (p. 42). A monument to the poet is to be erected here. Adjacent rises the cathedral, on the E. side of which is the *Passeggio del Prato*, commanding an attractive view of the Arno valley and the mountains.

The \*Cathedral is a fine specimen of Italian Gothic, begun in 1277, with later additions. The façade is to be finished by *Viviani*.

The INTERIOR, which has no transept and is of handsome and spacious proportions, contains stained-glass windows, dating from the beginning of the 16th cent., by *Guillaume de Marseille*; the middle window in the choir is modern. G. de Marseille also painted the first three arches of the nave, and the first of the left aisle, the others being by *Salvi Castelucci* (1668). In the RIGHT AISLE is the Tomb of Gregory X. This indefatigable pope expired at Arezzo, 10th Jan., 1276, on his return from France to Rome, after having proclaimed a new crusade. Adjacent, an early Christian sarcophagus (lid modern). Above are a Gothic tabernacle and a fresco of the Crucifixion by *Barna da Siena* (c. 1380). — On the HIGH ALTAR, marble sculptures by *Giovanni di Francesco* of Arezzo and *Betto di Francesco* of Florence, executed in 1489-75: Madonna with SS. Donatus and Gregory, and bas-reliefs from their lives. — In the LEFT AISLE, at the E. end, is the tomb of Guido Tarlati di Pietramala, the warlike bishop of Arezzo, the work of *Agostino* and *Agnolo da Siena*, about 1390, from the design of *Giotto*, as Vasari conjectures. The 16 sections represent the life of this ambitious and energetic prelate, who, having been elected governor of the town in 1321, soon distinguished himself as a conqueror, and afterwards crowned the Emperor Louis the Bavarian in the church of Sant' Ambrogio at Milan (d. 1327). — Adjacent is a Magdalen, al fresco by *Piero della Francesca*. The large Chapel of the Madonna, erected in 1796, contains five excellent terracottas by *Andrea della Robbia* (that of the Trinity is the finest).

The *Marble Statue of Ferdinand de' Medici* (Pl. 2; C, 3) in front of the cathedral, by *Pietro Francavilla*, was erected in 1595. In the piazza (No. 1) is the *Palazzo Comunale* (Pl. C, 3), with old armorial bearings. The Sala del Consiglio contains a portrait (damaged) of *Pietro Aretino* (p. 42), by *Seb. del Piombo*.

Above the door of *San Domenico* (Pl. C, 2) is a Madonna 'al fresco' by *Angelo di Lorentino* (c. 1480). The church contains a Crucifixion by *Parri Spinello*, and, on the right, a painted Gothic tabernacle, with coats-of-arms, by *Giovanni di Francesco* of Florence.

In the Via Venti Settembre, on the right (No. 27), is the *House of Giorgio Vasari* (Pl. 6, B 2; p. 42), containing works by the master (1st floor).

At the corner of the Via Garibaldi (entr. at No. 73) and the Via San Lorentino stand the **Municipal Museum** (Pl. A, B, 2; visitors admitted at any time on application to the custodian or in the library) and the **Town Library** (adm. daily, 9-12 & 2-5; a few MSS.).

**First Floor.** In the LOBBY are some ancient reliefs (62. Lady at her toilette. — Room I. Black Etruscan vases, with reliefs; glass; stone weapons; in the middle, Greek vases, with representations of the battles of the Amazons and the Abduction of Hippodamia. — RR. II, III. Cinerary urns, fragments of vases of red glazed terracotta (*Vase Arretina*, p. 42), and numerous moulds. — R. IV. By the windows, bronze statuettes; to the right, mediæval articles; in the first cabinet on the adjoining wall, ivory articles (37. Carved ivory casket of the 7th cent.); in the other cabinets, admirable majolicas; in the middle, seals; above, Renaissance figure from a fountain. — R. V. Weapons, sculptures, architectural fragments, etc.; in the middle, bronze statuettes and a bronze reliquary by *Forzore* (1488) — R. VI. Antique urns and reliefs and mediæval sculptures. — RR. VII-XI: Natural History collections. R. VII and VIII contain a paleontological collection, chiefly from the Val di Chiana (p. 47).

The **Second Floor** contains the Municipal Picture Gallery (keeper downstairs). — Room I. Paintings of the 14-15th cent., beginning with three works by *Margaritone* (p. 42), to the right of the entrance. — R. II. Works of the 15th and early 16th cent., including a fresco of the Madonna and Child, attributed to *Tommaso Martini*, two pictures on panel of St. Rochus by *Bartolomeo della Gatta* (?), and two Madonnas by *Lorentino d'Angelo* (one dated 1482). — R. III. *Luca Signorelli*, Large altar-piece with the Madonna, David, St. Jerome, and the kneeling donor, the jurist Niccolò Gamurrini (1520); *Signorelli*, Madonna on clouds, with four saints; *School of Fra Bartolomeo*, Madonna enthroned with saints, another large work. — R. IV. Paintings by *Giorgio Vasari* and other works of the latter half of the 16th century. — R. V. Paintings of the 17-18th cent., by *Ricci*, *Vignoli*, etc. — R. VI. Works of the 18-19th cent.; portrait of Tommaso Sgrini, by *Gerard*. — R. VII. Drawings and sketches. — R. VIII. Fresco by *Spinello Aretino* (p. 42). — RR. IX-X contain a collection of paintings bequeathed by Count E. Fossombroni.

In a small piazza adjoining the Via Garibaldi stands the church of **Santissima Annunziata** (Pl. A, B, 3), a handsome Renaissance structure chiefly by *Antonio da Sangallo the Elder*. In the interior, at the last altar on the right, Madonna in clouds with St. Francis, by *Pietro da Cortona*; stained glass of 1509.

We cross the square diagonally and enter the Via Cavour to the right. In this street, at the Piazza Principe Amadeo (entr. between the church and the post-office), is the **Badia di San Fiore** (Pl. 13),

situated in a small piazza, which is now the seat of the *Accademia Aretina di Scienze, Lettere, ed Arti*. The library, formerly the refectory, contains the *Feast of Ahasuerus by Vasari* (1548), who built the adjoining church.

At the lower end of the Corso, near the Barriera Vitt. Emanuele, begins the Via San Bernardo, leading to the church of SAN BERNARDO (Pl. B, 6). The frescoes in the anterior quadrangle (God the Father and the Evangelists) were painted by *Vasari* in his youth (1529); below is the Madonna appearing to St. Bernardino, by *Bar-tolomeo della Gatta* (?). In the sacristy is a Madonna by *Pecori* of Arezzo. The cloisters (bell) to the left contain some indifferent frescoes in monochrome (life of Guido Monaco and St. Bernardino) and a view of mediæval Rome. In the garden are the remains of a Roman amphitheatre.

About  $\frac{2}{4}$  M. from the Barriera Vitt. Emanuele (outside which we take the avenue to the left, and then at the corner, after 3 min., the road to the right) is situated the church of Santa Maria delle Grazie, with an elegant early-Renaissance porch borne by columns, by *Benedetto da Ma-jano* (?), and a handsome marble altar by *Andrea della Robbia*.

*Railway from Arezzo to Fossato*, see R. 8.

FROM AREZZO TO STIA AND PRATOVECCHIO, 28 M., railway in  $1\frac{3}{4}$ -2 hrs. (fares 5 fr. 10, 3 fr. 80, 2 fr. 30 c.). — At (5 M.) *Giovi*, the first station, the line enters the valley of the Arno, which it thenceforwards ascends. —

9 M. *Subbiano*;  $12\frac{1}{2}$  M. *Santa Mama*; 15 M. *Rassina*.

$19\frac{1}{2}$  M. Bibbiena (1370 ft.; *Albergo Amorosi*, well spoken of, R.  $1\frac{1}{2}$  fr.; carriage from the station to the town  $1\frac{1}{2}$  fr.), pleasantly situated on a hill above the Arno, was the birthplace of Cardinal Bernardo Dovizi, surnamed Bibbiena (1470-1520), the patron of Raphael. A little to the N. of the town is the former monastery church of *Madonna del Sasso*, a domed structure in which the axis of the choir forms a slight angle with that of the nave. It contains some interesting terracotta work and a good altarpiece. — Bibbiena is the starting-point for a visit to the convent of *La Verne* (about  $7\frac{1}{2}$  M.; carr. & pair 10-12 fr.); comp. *Baedeker's Northern Italy*.

$22\frac{1}{2}$  M. *Poppi*, on a hill (1420 ft.) on the left bank of the Arno.  $23\frac{1}{2}$  M. *Porreña*.

$24$  M. *Pratovecchio-Stia*. The station lies between *Pratovecchio* (1410 ft.; *Ab. Bastieri*) and *Stia* (1460 ft.; \**Ab. della Stazione Alpina*, plain, R.  $1\frac{1}{2}$  fr.), two pleasant little towns, with about 1200 inhab., well adapted as starting-points for expeditions to *Canaldoli* (guide 3-4 fr. per day and food) and other points in the *Casentino* or upper valley of the Arno. *Stia* has an old and partly Romanesque church (*La Pieve*). — About  $1\frac{1}{2}$  M. to the S.W. of *Pratovecchio* is the large ruined castle of *Romena*, mentioned by Dante in the *Inferno* (xxx. 73). For farther details, see *Baedeker's Northern Italy*.

FROM AREZZO TO MONTE SANSAVINO,  $12\frac{1}{2}$  M., diligence daily, in 2 hrs. The small town (1500 inhab.) of —

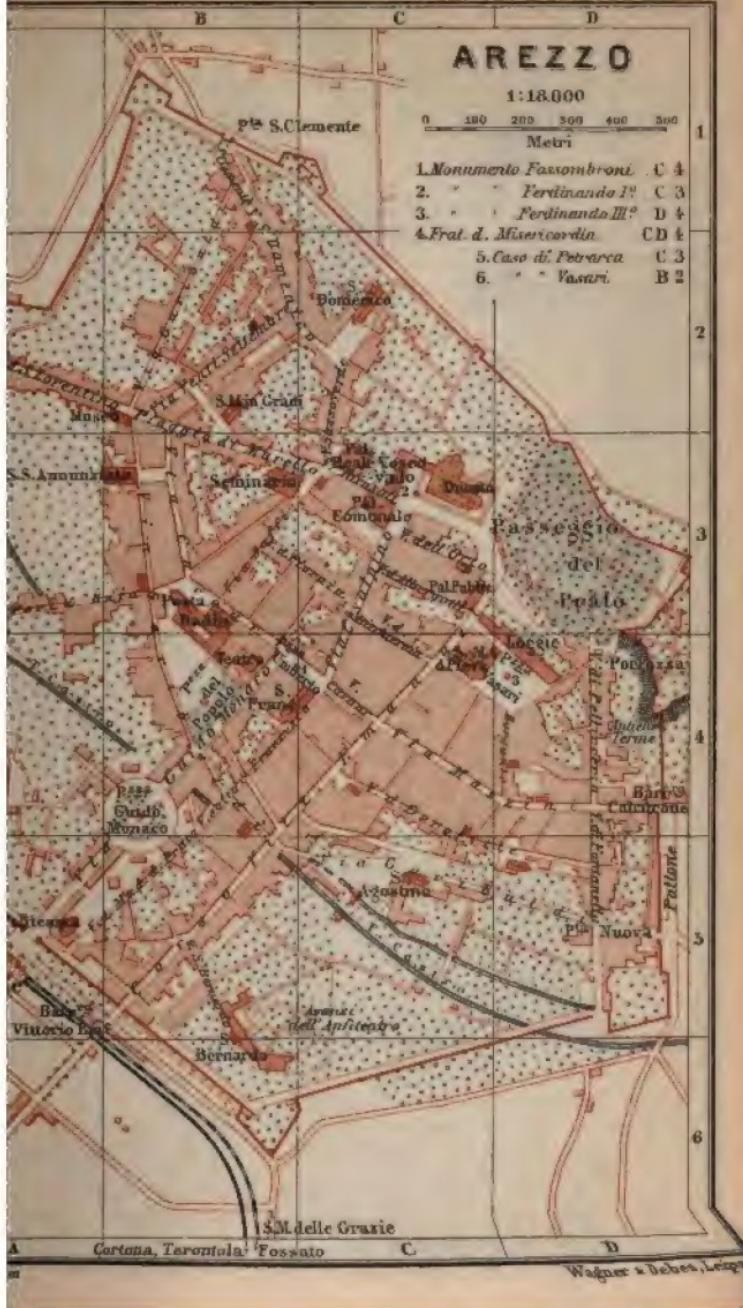
*Monte Sansavino* (*Ab. del Sole*, by the Porta Fiorentina, tolerable) was the birthplace of the famous sculptor *Andrea (Contucci da) Sanso-vino* (1460-1529). — The church of SANTA CHIARA, in the principal piazza, contains (left) a statue of St. Antony by the *Robbia* and a "Madonna and Christ with four saints", by *Sansovino* (?); on the right SS. Sebastian, Lawrence, and Rochus, an early work by *Sansovino*; Adoration of the Shepherds by the *Robbia*; on the central pillars Sienese paintings of the 15th cent.; to the right and left of the high-altar are prophets by *Vasari*. In the *Ruga Maestra*, or principal street, on the right, is the *Palazzo Municipale*, erected by Ant. Sangallo the Elder about 1517; the Sala del Consiglio contains a fine carved door of the 16th century. Opposite the town-hall is a *Loggia* by Ant. da Sangallo the Elder. On the right, farther on,

# AREZZO

1:18.000

0 100 200 300 400 500 Metri

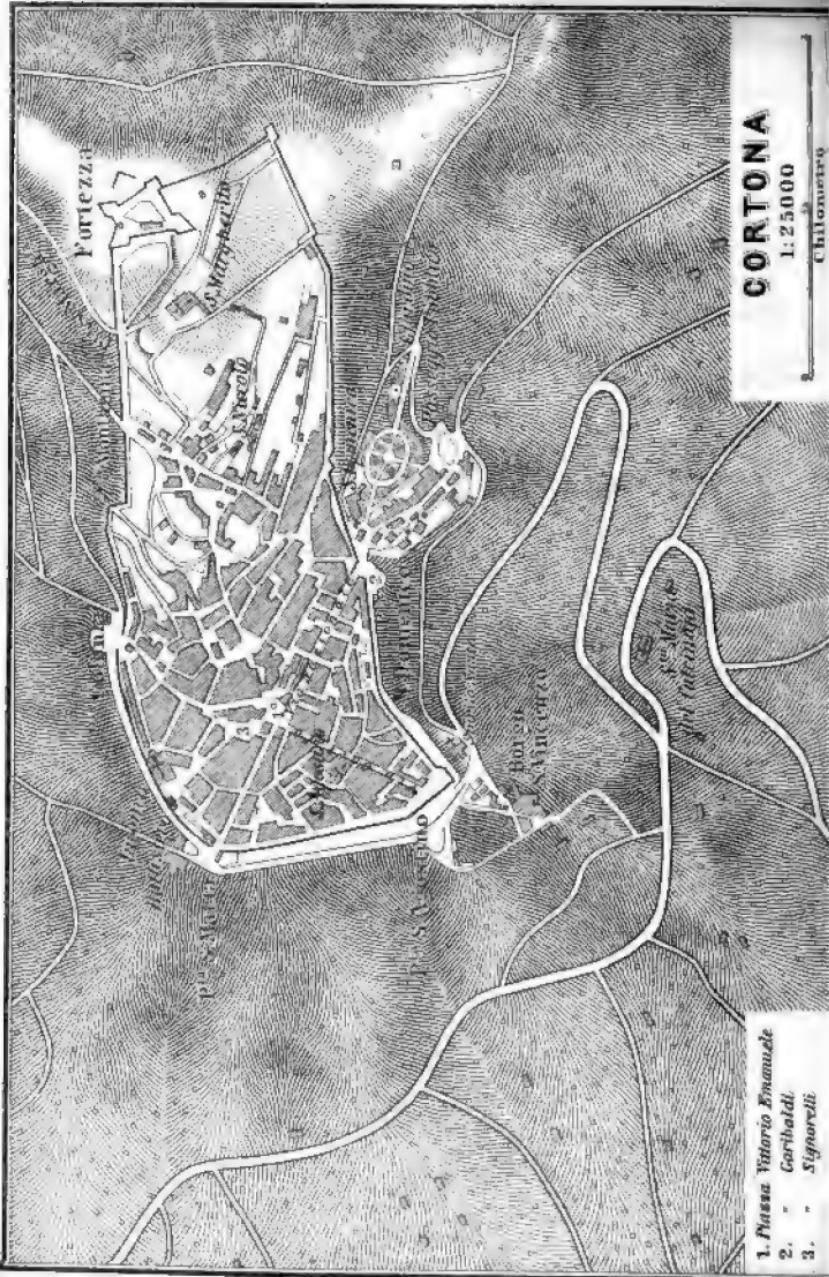
1. Monumento Fassombroni C 4
2. " " Ferdinando I<sup>o</sup> C 3
3. " " Ferdinando III<sup>o</sup> D 4
4. Frat. d. Misericordia CD 4
5. Casa di Petrarca C 3
6. " " Vasari B 2



CORTONA

1:25000

Chlorophyll



1. *Piazza Vittorio Emanuele*
  2. " *Garibaldi*
  3. " *Signorelli*

is the church of the *Misericordia*, containing a monument of 1498. On the right we next observe *Sant' Agostino*, with a facade of the 14th cent.; it contains an Assumption by Vasari; the monastery-court is by Ant. da Sangallo the Younger. The *Pal. Filippi*, on the left, No. 17, has fine balcony-railings and lantern-holders in wrought iron, of the 18th century.

From Monte Sansavino to *Sinalunga* (p. 37),  $9\frac{1}{2}$  M.; or a pleasant round may be made by *Fojano* and *Betolle* to *Torr Rita*, another railway station (p. 37; one-horse carr. 8-10 fr.). — *Fojano* (*Alb. della Vittoria*, R. 1, déj.  $2\frac{1}{2}$  fr., tolerable) is 8 M. from Monte Sansavino. On the right, near the entrance to the town, is *San Francesco*, with a fine loggia, dating from the end of the 15th cent.; in the interior are several works by the *Robbia* family. *San Domenico* and the *Collegiata* in the town contain similar works; the latter possesses a Coronation of Mary by Luca Signorelli (?). — At *Betolle* is the *Villa* of *Count Passerini*, containing a valuable collection of Etruscan antiquities (golden bracelet with rams' heads, huge vase with contests of the giants, and Bacchic scenes, etc.). One-horse carr. to *Torr Rita* ( $\frac{3}{4}$  hr.)  $2\frac{1}{4}$ -3 fr.

On leaving Arezzo we obtain a beautiful retrospect of the town. To the left is the chain of hills which separates the valleys of the Arno and Chiana from the upper valley of the Tiber. Beyond a tunnel the train runs straight across the plain to (62 M.) *Frassineto* and (66 M.) *Castiglione Fiorentino*, the latter on a hill. Farther on, to the left, the dilapidated fortress of *Montecchio*. The high-lying Cortona next becomes visible to the left in the distance.

The luxuriant *Valley of the Chiana*, which was anciently a lake, was a noisome swamp down to the middle of last century. The level was raised and carefully drained, the brooks being so directed as to deposit their alluvial soil in the bottom of the valley. This judicious system was originated by *Torricelli* and *Viviani*, celebrated mathematicians of the school of Galileo, and carried out by *Count Fossumbronni* (p. 43). The *Chiana*, Lat. *Clanis*, which once flowed into the Tiber, now discharges most of its waters into the Arno by means of the *Canal Maestro*; only one arm, which joins the *Paglia* at *Orvieto* (p. 83), reaches the Tiber.

72 M. *Cortona*. The station lies at the foot of the hill on which the town itself is situated, near the village of *Camuscia*.

A carriage-road ( $2\frac{1}{4}$  M.; omnibus 1 fr.) ascends to Cortona, passing *Santo Spirito* on the right. Pedestrians cut off the final windings by following the old road, which passes the \**Madonna del Calcinajo* (a small early-Renaissance building by Francesco di Giorgio of Siena, 1485-1514, with a handsome altar of 1519) and the *Borgo San Vincenzo* or S. suburb, and leads to the low-lying S.W. town-gate or *Porta Sant' Agostino* (p. 48).

*Cortona*. — **ALBERGO NAZIONALE**, in the *Via Nazionale*, R., L., & A.  $2\frac{1}{2}$ -5 pens. 6-9 fr., clean and good; **ALBERGO & TRATTORIA GARIBALDI**, *Via Guelfa*; **ALBERGO MARGHERITA** or *POPOLI*, same street.

*Cortona* (2170 ft.), a small, loftily-situated town with 3600 inhab., lying above the valley of the Chiana, and not far from the Trasimene Lake, is one of the most ancient cities in Italy. Its situation and views, its Etruscan antiquities, and several good pictures of the 16th cent., render it well worthy of a visit.

It appears that the Etruscans, immigrating from the plain of the Po, wrested the place from the Umbrians, and constituted it their principal stronghold when they proceeded to extend their conquests in Etruria. Cortona was one of the twelve confederate cities of Etruria, and with them shared the fate of being converted into a Roman colony. After various vicissitudes and struggles it came under the dominion of Florence in 1410.

LUCA SIGNORELLI, one of the most distinguished painters of the 15th cent., was born at Cortona in 1441. He has justly been called a precursor of Michael Angelo. Like his master Piero della Francesca (pp. 42, 51), he was a zealous student of anatomy; in the embodiment of the nude, in the conception of movement and foreshortening he surpasses all his contemporaries. On the other hand, his deficiency of refined pictorial sentiment forbids the full development of plastic vigour in his pictures. He therefore prefers extensive fresco-paintings to easel-pictures as a suitable field for his abilities. Frescoes of this kind he has executed in the Sixtine Chapel at Rome (p. 318), at Monte Oliveto (p. 37), and at Orvieto (his principal work, p. 85). His native town, where he held several municipal appointments and lived almost constantly for the last twenty years of his life (d. 1523), still contains a number of his works, none of which, however, are of much importance. — Cortona was also the birthplace of *Pietro Beretini*, surnamed *Pietro da Cortona* (1596-1669), the painter and decorator, who was chiefly employed at Rome and Florence.

The carriage-road from the station ends at the promenades of the *Giardino* or *Passeggio Pubblico*. At the entrance of the town proper is the Piazza Garibaldi (Pl. 2), a semicircular terrace on the left, with a monument to Garibaldi, and commanding an unimpeded view of part of the Trasimene Lake and the surrounding heights. On the right, at the entrance to the Giardino Pubblico, is the church of —

\*SAN DOMENICO, dating from about 1250, with some admirable paintings: on the high-altar an Assumption by *Bart. della Gatta*(?); on the right, Madonna with saints and angels, an early work of *Fra Angelico*; at the 3rd altar on the right, Madonna with St. Peter Martyr and a Dominican monk, by *L. Signorelli* (1515); on the left wall, Coronation of the Virgin, by *Lor. di Niccold* (1440), presented by Cosimo and Lorenzo de' Medici.

The Via Nazionale leads hence straight to the PIAZZA VITTORIO EMANUELE (Pl. 1), where the *Municipio* is situated. Here, to the left, diverges the Via Guelfa, in which are situated, to the right, a beautiful palazzo of the 16th cent., and lower down the church of *Sant' Agostino*, with a Madonna and saints by Pietro da Cortona (beyond this the street leads to the S.W. gate, Porta Sant' Agostino, p. 47).

Turning to the right from the Piazza Vitt. Em., we reach the small PIAZZA SIGNORELLI (Pl. 3), where we observe, opposite to us, the Palazzo Pretorio, and on the left an ancient Marzocco (lion).

The *Palazzo Pretorio*, with numerous armorial bearings of old magistrates, is now occupied by various public offices, and contains the *Accademia Etrusca*, founded in 1726, which possesses a \*MUSEUM OF ETRUSCAN ANTIQUITIES, well worth visiting. (Fee 1½-1 fr. to the custodian, who lives close by.)

*The gem of the collection is a circular Etruscan Candelabrum (lamps), made to hold 16 lights; on the lower side in the centre a Gorgon's*

head, surrounded with a combat of wild beasts; then wave-like ornamentation; and finally eight ithyphallic satyrs, with dolphins below them, alternately with eight sirens; between each pair of lamps a head of Bacchus. An encaustic painting on slate, representing 'Polyhymnia', is said to be ancient. Remarkable *Etruscan Bronzes*, a *Votive Hand* with numerous symbols, *Vases*, *Urns*, *Inscriptions*, etc. There are also a few Egyptian antiquities, including two mummies. — The PONBUNI LIBRARY, in the same building, possesses a fine MS. of Dante.

The Via Casali descends from the Palazzo Pretorio to the —

\***CATHEDRAL**, a handsome basilica, ascribed to *Antonio da Sangallo the Elder*, altered in the 18th cent. by the Florentine *Aless. Galilei*.

In the choir are several paintings by *Luca Signorelli*: an Institution of the Last Supper, a very quaint composition (1512), a Pietà, a Conception, and a Nativity. — To the left of the choir, an ancient sarcophagus, representing the contest of Dionysus against the Amazons, erroneously supposed to be the tomb of the Consul Flaminius (p. 50). In the sacristy is a Madonna by *L. Signorelli* (studio-piece).

Opposite the cathedral is the *Baptistery*, formerly a Jesuit church, containing three fine pictures by *Fra Angelico da Fiesole*: the Annunciation and two predelle, representing scenes from the life of the Virgin and St. Dominic.

Passing the colonnades of the theatre in the Piazza Signorelli, we follow the Via Dardano straight to the Porta Colonia, where we obtain the best survey of the \***ANCIENT ETRUSCAN TOWN WALLS**, constructed of huge blocks, and for the most part well preserved, which surround the town in a circumference of about 2860 yds., and along the outside of which we may descend. Even the gateways are still recognizable.

Ascending the *Via Santa Margherita* from the Piazza Garibaldi, we reach (20 min.) the hill commanding the town, on which are situated the church of Santa Margherita, and a dilapidated fortress (see below). — About halfway up, the *Via delle Santuzze* diverge to the left, leading in a few minutes to the church of *San Niccolò*, with a small entrance-court planted with cypresses. The entrance is on the W. side, opposite the custodian's house.

The interior ( $\frac{1}{2}$  fr.) contains a freely-restored fresco and a good altarpiece, painted on both sides (in front the Body of Christ borne by angels and surrounded by saints; at the back, Madonna enthroned, with SS. Peter and Paul), by *Luca Signorelli*. — The sacristan will point out a direct route, ascending hence by steps to Santa Margherita.

The church of **SANTA MARGHERITA**, a Gothic building by *Niccolò* and *Giovanni Pisano*, possesses a handsome rose-window, which has of late been partly renewed and enlarged. In the high-altar is the tomb of the saint (1362); the silver front with the golden crown was presented by *Pietro da Cortona*. The platform of the Campanile commands a splendid \*View. — The visitor should not omit to ascend somewhat higher to the old **FORTRESS** (2165 ft.; trifling fee; custodian sometimes difficult to find), from the walls of which the prospect is entirely uninterrupted, except at the back, where it is bounded by the mountain-chain (Alto di Sant' Egidio, 3430 ft.).

Besides the town-walls, there are several less interesting antiquities : an ancient vault beneath the *Palazzo Cecchetti*; near Santa Margherita, remains of *Roman Baths*, erroneously called a 'Temple of Bacchus'; outside the *Porta Sant' Agostino*, an Etruscan tomb, the '*Grotta di Pitagora*'.

The visitor may (by presenting a visiting-card) possibly obtain access to the private collection of *Sig. Colonnese* in the *Palazzo Madama*, Via Nazionale 5: beautiful half-length picture of St. Stephen and a *Nativity* by *Luca Signorelli*.

76 M. **Terontola**, an unimportant place near the N.W. angle of the Trasimene Lake, is the junction of the lines to Chiusi, Orte, and Rome (see R. 11), and to Perugia and Foligno. Passengers in the latter direction change carriages here (views to the right).

The **Lago Trasimeno**, the ancient *Lacus Trasimenus* (845 ft.), is 30 M. in circumference, and 8-14 M. across, and is surrounded by wooded and olive-clad slopes, which as they recede rise to a considerable height (ca. 2000 ft.). The lake contains three small islands, the *Isola Maggiore* with a monastery, the *Isola Minore* towards the N., and the *Isola Polvese* towards the S.; on the W. side an-eminence abuts on the lake, bearing the small town *Castiglione del Lago* (p. 81). Its shores abound with wild-fowl, and its waters with eels, carp, and other fish. The brooks which discharge themselves into the lake gradually raise its bed. About 1420 *Fieravante Fieravanti* of Bologna, at the instance of *Braccio Fortebraccio* (see below), constructed a drain (*emissarium*), which conducted the water into a tributary of the Tiber, but this gradually became choked up. A second emissario, near *San Savino*, was accordingly made in 1896-98, to regulate the height of the water, to increase the arable land on the shores, and to diminish the sway of fever. A project for draining it entirely, formed by *Napoleon I.*, has been given up for the present.

The reminiscence of the sanguinary victory which *Hannibal* gained here over the Roman consul *C. Flamininus* on June 23rd (i.e. the beginning of May), B.C. 217, imparts a tinge of sadness to this lovely landscape. It is not difficult to reconcile the descriptions of *Polybius* (3, 83 et seq.) and *Livy* (22, 4 et seq.) with the present appearance of the lake. In the spring of 217 Hannibal quitted his winter-quarters in *Gallia Cisalpina*, crossed the Apennines, marched across the plains of the Arno, notwithstanding an inundation, devastating the country far and wide in his progress, and directed his course towards the S., passing the Roman army stationed at *Arezzo*. The brave and able consul followed cautiously. Hannibal then occupied the heights which surround the defile extending on the N. side of the lake from *Borghetto* to *Passignano*, upwards of 5 M. in length. The entrance at *Borghetto*, as well as the exit at *Passignano*, was easily secured. Upon a hill in the centre (site of the present *Torre*) his principal force was posted. A dense fog covered the lake and plain, when in the early morning the consul, ignorant of the plan of his enemy, whom he believed to be marching against Rome, entered the fatal defile. When he discovered his error, it was too late : his entire left flank was exposed, whilst his rear was attacked by the hostile cavalry from *Borghetto*. No course remained to him but to force a passage by *Passignano*, and the vanguard of 6000 men succeeded in effecting their egress (but on the following day were compelled to surrender). The death of the consul rendered the defeat still more disastrous. The Romans lost 15,000 men, while the remaining half of the army was effectually dispersed ; and the Roman supremacy in Italy began to totter. The slaughter continued for three hours. From the *Guadandro* two small

brooks fall into the lake. One of these, crossed by the road, has been named *Sanguinetto* in reminiscence of the streams of blood with which it was once discoloured.

The line skirts the lake and passes through a tunnel. 80 M. *Tuoro*; 83 M. *Passignano*. Two tunnels. 89 M. *Magione*, with an old watch-tower of the time of Fortebraccio and Sforza; 97 M. *Ellera*. 103 M. *Perugia*, picturesquely situated on the hill to the left, see p. 56.

### 8. From Arezzo to Fossato.

**84 M. RAILWAY** (*Ferrovia Appennino Centrale*): one through-train daily in 5½-8 hrs. (fares 7 fr. 65, 3 fr. 85 c.).

*Arezzo*, see p. 42. — For a short distance the train follows the line to Rome (p. 47), but it soon diverges and begins to ascend more rapidly towards the hills to the E. of Arezzo, affording a picturesque retrospect of the town and plain. It mounts as far as the *Scopettone*, the W. parallel chain of the Umbrian Apennines, separating the valleys of the Arno and Tiber. This part of the line, the most interesting from an engineering point of view, traverses 20 tunnels and several viaducts. — Beyond (11 M.) *Palazzo del Pero* we descend to the N. E. through the wooded valley of the *Cerfone*, a tributary of the Tiber. — 19½ M. *Ville Monterchi*, in a hollow, from which a steeper ascent leads to (20½ M.) *Citerna*. — 24½ M. *Anghiari*, a small town (1500 inhab.) picturesquely situated on a hill. The train traverses the highly cultivated plain, crosses the Tiber, and reaches —

**28½ M. Borgo San Sepolcro** (*Alb. Fiorentino*, R. & L. 11½ fr.), a little town with 3700 inhab. and old walls, at the foot of the *Monte Maggiore* (4430 ft.). It was the birthplace of *Piero della Francesca* (ca. 1420-92; comp. p. 43), who may be studied here to advantage, and of *Raffaello dal Colle* (1490-1540), a pupil of Raphael. Hurried travellers may see the points of interest in about 2 hrs.

About 300 yds. from the station we pass through a gate to the right into the *Via Venti Settembre*, which leads to the principal square. The *Via Barbagliati* soon diverges to the right to the *Piazza Santa Chiara*, where the church of *Santa Chiara* contains two altarpieces ascribed to *Piero della Francesca* and a fine Nativity in the style of the *Robbia*. — At No. 20 in the *Via Venti Settembre*, to the left, is a Romanesque frieze in relief.

In the *Piazza*, to the left, stands the *Palazzo del Comune*, containing a small **PICTURE GALLERY** (open all day; fee). Among the chief paintings, mostly brought from the churches of the town, are the following: \**Piero della Francesca*, Resurrection; *Signorelli*, Crucifixion, with two saints on the back (originally a church-banner); *Raffaello dal Colle*, Annunciation, Circumcision. — Nearly opposite, to the left, is the *Court of Law*, with armorial shields by the *Robbia*. To the right stands the **CATHEDRAL**, a Romanesque edifice, altered in the Renaissance period.

In the Choir are an Assumption by *Peregrino* (replica of the work at Lyon) and a Resurrection by *Raffaello dal Colle*. Left transept: Altar-piece by *Piero della Francesca*. Adoration of the Magi by *Alberti*. Right transept: St. Thomas by *Santi di Tito*, Monument of Abbot *Simone Graziano* (d. 1508), the Camaldulian.

Near the cathedral, at No. 15, Via Lorenzo Magnifico, is the *Casa Collacchioni*, containing a fresco of the "Youthful Hercules" by *Piero della Francesca* (see). Passing the *Giardino Pubblico*, with its monument to *Piero della Francesca* (1892), we reach the Via della Misericordia, at the end of which (No. 12) is a *Hospital*, with an altar-piece by *P. della Francesca* in the chapel (1445). — Some of the other churches also contain good pictures.

From Borgo San Sepolcro a road crosses the Central Apennines to (31 M.) *Urbania* (p. 123). — Near the village of *Le Balze*, to the N. of Borgo San Sepolcro, is the *Source of the Tiber*.

The railway proceeds to the S.E. along the left bank of the river. 31 M. *San Giustino*, with a château of the *Buffalini* (15th cent.); 33½ M. *Selci Lama*, a little to the right of the village of that name.

38 M. *Città di Castello* (*Albergo e Trattoria della Cannoniera*, R., L., & A. 1½-3, dëj. 1½-2½, D. incl. wine 3-4 fr.), with 5400 inhab., occupying the site of *Tifernum Tiberinum*, which was destroyed by Totila. In the Renaissance period it belonged to the Vitelli family, and afterwards to the States of the Church. The town, built in the form of a rectangle, and still surrounded by walls erected in 1518, contains many interesting buildings of the Renaissance period. The most conspicuous of these are the *Palazzo Comunale*, the Cathedral, and the Palaces of the Vitelli, the lords and masters of the town (15-16th cent.), who, like most of the magnates of the Renaissance period, were passionately addicted to building. Two hours suffice for a rapid visit to the chief objects of interest.

Opposite the railway-station, to the right, stands the *Palazzo Vitelli a Porta Sant' Egidio*, the largest of the Vitellian palaces, with an elaborately painted loggia and a fine ceiling. In the garden at the back is an interesting summer-house (*Palazzina*) of the 16th century. The Via Mazzini leads hence towards the town, passing (right) the *Palazzo Vitelli a San Giacomo*. A little farther on we turn sharply to the right into the —

**PIAZZA VITELLI**, on the S. side of which (left) stands the *Pal. Mancini*, containing a Madonna by *Signorelli* and other good early paintings (generally accessible except in summer). Farther on is the *Pal. di Alessandro Vitelli alla Cannoniera*, with decorative frescoes and a fine sgraffito façade (towards the garden). To the right of this is the handsome *Palazzo Comunale*, a rusticated building by *Angelus of Orvieto* (14th cent.), with a staircase borne by pillars. It contains the *PINACOTECA*, in which are collected the more important paintings and works of art formerly in the churches.

The notable works include the following: *Luca Signorelli*, Martyrdom of St. Sebastian (1496; from San Domenico); *School of Signorelli*, Adoration of the Magi, Baptism of Christ, Coronation of the Virgin; *Eusebio di San Giorgio*, Church-banner, with (No. 32) the Trinity and (No. 16) the Creation of Eve, formerly attributed to Raphael and in a very damaged condition; early and free copy of *Raphael's Coronation of St. Nicholas* of Tolentino, painted for Città di Castello (whereabouts now unknown); *Piero della Francesca*, Salvator Mundi; *Francesco Tifernate da Castello*, Annunciation (1524), Madonnas enthroned; *Giov. Piemontese*, Madonna delle Grazie (1456); *Giacomo da Milano*, St. Sebastian; *Florentine Master*, Virgin enthroned, with saints; paintings by *Raffaellino dal Colle*; several terracottas by *Andrea della Robbia* and his school, including a large Assumption; silver reliquary (1420).

Adjoining the Pal. Comunale is the CATHEDRAL OF SAN FERDINO, an admirable specimen of the Renaissance style, with a baroque W. façade, erected in 1480-1540 by *Elia di Bartolomeo Lombardo* and his son. The only relics of the original Romanesque building of 1012 are the campanile and the carved N. portal. The most notable features of the interior are the fine capitals and the intarsia work in the choir (16th cent.). In the sacristy is a small Madonna by *Pinturicchio*. The treasury contains an embossed silver antependium, with designs in silver-gilt (12th cent.), and a fine crozier (14th cent.). — To the W. of the cathedral lies the *Giardino Pubblico*, affording views of the Tiber valley.

About 350 yds. to the S. of the Piazza Vitelli is the Gothic church of *San Domenico* (1395). The same distance to the N. of the piazza is the small church of *Santa Cecilia*, with an Adoration of the Magi from the workshop of the Robbia. Not far off is *Santa Maria dei Servi*, with Gothic remains. Between this church and the rail. station is *San Francesco*, with a tablet to the memory of Raphael and a Chapel of the Vitelli built by Vasari.

*Raphael*, it is well known, painted some of his first works in Perugia for churches in Città di Castello, but they have since disappeared, or (like the *Sposalizio* now in the Brera at Milan) have been carried elsewhere.

Beyond Città di Castello the train follows the right bank of the Tiber. 43 M. *San Secondo*, at the mouth of a lateral valley. On a height to the right,  $1\frac{3}{4}$  M. from this station and as far from (45 $\frac{1}{2}$  M.) *Trestina*, the next, lies *Canoscio*, a frequented pilgrim-resort. Beyond (50 M.) *Monte Castelli* we cross the Tiber and reach (53 M.) *Umbertide* (Alb. *Guardabassi*), a small town (1900 inhab.) on the left bank of the Tiber, the valley of which is here somewhat narrow. In the church of Santa Croce is a Descent from the Cross by Luca Signorelli. Diligence to Perugia (p. 56).

Beyond (55 M.) *Monte Corona* the railway quits the Tiber and ascends to the N. through the narrow valley of the *Assino*, crossing the stream six times. — 57 M. *Serra Partucci*; 59 $\frac{1}{2}$  M. *Campo Reggiano*. At (64 M.) *Pietralunga* we reach the fertile tableland of Gubbio. To the left rise the *Monte Calvo* (2965 ft.) and the *Monte d'Ansiano*.

70 M. *Gubbio* (*Albergo San Marco*, Piazza Vittorio Emanuele, with garden, R. 1 $\frac{1}{2}$ -2 fr., B. 60 c., pens. incl. wine 7-8 fr., well

spoken of; *Rosetta*, in the same piazza, poor; *Cafés* in the Corso Garibaldi), with 5500 inhab., lies at the foot and on the slopes of Monte Calvo, at the entrance to a gorge flanked by steep cliffs. The town presents quite a mediæval appearance, and the proximity of the Apennines also gives it a different character from most other Italian towns. Conspicuous among the houses is the huge Palazzo dei Consoli (see below), and above them towers the convent of Sant' Ubaldo. The hurried traveller may 'do' the town in 3 hrs. The festival of the Ceri, with an interesting procession, takes place on May 15th (comp. 'The Elevation and Procession of the Ceri at Gubbio', by *Herbert M. Bowes*, 1897).

Gubbio is the ancient *Iguvium* (the mediæval *Eugubium*), mentioned by Cicero and Caesar. It was destroyed by the Goths, was besieged in 1156 by the Emp. Frederick I., then became an independent state, afterwards belonged to the duchy of Urbino, and with it finally accrued to the States of the Church.

Gubbio was the native place of *Oderisio*, a famous miniature painter (d. about 1300), who is called by Dante in his Purgatorio (xi. 80) 'l'Onor d'Agobbio'; but no authentic work by his hand now exists. In the 14th and 15th cent. a branch of the Umbrian school flourished here, and among its masters, whose renown extended even beyond their native place, were *Guido Palmerucci* (1280-1345?) and several members of the *Nelli* family, particularly *Ottaviano Nelli* (d. 1444). — Gubbio occupies a still more important page in the history of ARTISTIC HANDICRAFTS. Like Urbino, Castel Durante, Pesaro, and Faenza, it was noted for the manufacture of *Majolica*, or earthenware vases and tiles which were covered with a coating of colour before being baked. This position it owed mainly to *Don Giorgio Andreoli*, surnamed 'Maestro Giorgio', the inventor or discoverer of a carmine tint, which lent the vessels to which it was applied a singularly beautiful metallic lustre. Of his numerous and widely scattered works Gubbio possesses only one small tazza, with St. Francis receiving the stigmata.

The town is traversed from end to end by three parallel streets: Corso Garibaldi, Via Savelli, and Via Venti Settembre. Most of the streets are very hilly.

About  $\frac{1}{4}$  M. from the rail. station is the spacious **PIAZZA VITTORIO EMANUELE**. To the left are the Gothic church of *San Francesco* and the *Giardino Pubblico*. The Via Paoli ascends hence to the **PIAZZA DELLA SIGNORIA**, on the slope of the hill, supported by massive vaults.

A small side-street to the left, near the beginning of the Via Paoli, leads to the Gothic church of *San Giovanni*, with an early-Gothic altar borne by 16 columns.

The most conspicuous building in the Piazza della Signoria is the **PALAZZO DEI CONSOLI**, a huge pinnacled Gothic edifice with a tower, erected in 1332-46 by *Giovanello Maffei* of Gubbio, surnamed *Gattapone*, and now a 'national monument'. The ground-floor contains a slab with an inscription of the Augustan period. The \*View from the loggia embraces the ruins of the Roman theatre in the plain (p. 56), and the Palazzo dei Duchi on the hill (fee  $\frac{1}{2}$  fr.).

The **PALAZZO PRETORIO**, now the 'Residenza Municipale', contains several collections (fee  $\frac{1}{2}$ -1 fr.).

On the first floor are the so-called *Eugubian Tablets*, which were discovered in 1440 near the ancient theatre. They are of bronze, and bear inscriptions, four in Umbrian, and three in Latin characters, which long baffled the investigation of the learned. They contain in the Umbrian language, an old Italian dialect akin to Latin, liturgical regulations and formulæ of little interest, dating from different periods. The older, in the Umbrian character, are read from right to left. The later, in Latin letters, date from about the 2nd cent. B.C.

The upper saloon (handsome door) contains a number of pictures, chiefly of the Umbrian school, among the best of which are a church banner of 1508, a Madonna ascribed to *Filippo Lippi*, a St. Vincent Ferrer by *Nelli*, and an example of *Timoteo Viti*. The same room contains several charters of the Hohenstaufen emperors (with golden bullæ); wood-carving of the 15th and 16th cent. (chests, cabinets, and chairs), and a number of ancient and modern majolicas.

The third side of the piazza is occupied by the modern *Palazzo Ranghiasci-Brancaleone*.

From the Piazza della Signoria we follow the Via Venti Settembre towards the S.E. for a few paces, then ascend the steep Via Ducale to the left, and lastly follow the Via Sant' Ubaldo to the right to the *PALAZZO DEI DUCHI*, an old Gothic edifice, which was remodelled in the early-Renaissance style by *Luciano da Laurana*, the architect of the palace of Urbino (p. 110), in 1474-80. The fine colonnaded court (seen through the wooden gate) is almost an exact reproduction of that of Urbino. The interior is quite a ruin and scarcely accessible.

Opposite rises the *CATHEDRAL OF SANTI MARIANO E JACOPO MARTIRE*, a structure of the 13th cent., destitute of aisles and so built against the slope of the hill that its back is embedded in the ground. The façade is adorned with sculptures of the Evangelists and the Lamb of God (13th cent.).

Among the pictures in the interior is a Madonna with SS. Ubaldo and Sebastian, by *Sisibaldo Ibi* of Gubbio (first altar on the left). By the third altar, a Coronation of Mary Magdalen by *Timoteo Viti*. The Pietà at the organ is by *Adone Doni*, who has to some extent followed Michael Angelo's group at Rome (p. 811). The sacristy contains a Flemish vestment, presented by Pope Marcellus II.

We now return to the Via Venti Settembre, descend to the Via Savelli, and follow the latter to the left. To the right rises the church of *SANTA MARIA NUOVA*, containing the admirably-preserved 'Madonna del Belvedere', by *Ottaviano Nelli* (apply to the sacristan; prob. dating from 1404), a Madonna in fresco by *Bernardino di Nanni*, frescoes on the entrance wall, and on the wall to the left of the door a St. Antony by *Guido Palmerucci*.

We continue to follow the Via Savelli towards the S.E. to the *Porta Romana*. Just outside this gate lies the church of *Sant' Agostino* (frescoes in the choir ascribed to Ottaviano Nelli). We now re-enter the gate and turn to the left, passing the Romanesque church of the *Santa Trinità*, into the *CORSO GARIBALDI*. From the *CORSO* the *Via Pinella* descends to the left to the church of *San Pietro*, with a ruinous façade of the 12th cent., and to the *Porta Vittoria*. Outside the gate is the church of *Santa Maria della Piag-*

*giòla* (generally closed; visitors knock at the left door), containing a good Madonna by Gentile da Fabriano (or Ottaviano Nelli?), over the high-altar, and a Risen Christ by Domenico di Cecco (1446). — By following the town-wall (outside) to the N.W. from the Porta Vittoria and passing the Albergo San Marco, we reach (6 min. from the hotel), by a modern gate, a farmyard, containing the remains of a *Roman Theatre*, apparently of the republican era, discovered in 1863. It is not entirely excavated, but part of the external row of arches is preserved, and the stage, facing the town, is distinctly traceable. The ancient town extended farther into the plain than the modern, as is also proved by other remains.

73 M. *Padùle*. Beyond (78½ M.) *Branca* we cross the *Chiaggio* and traverse the valley of that stream to —

84 M. *Fossato*, see p. 123.

## 9. Perugia.

**Arrival.** ELECTRIC TRAMWAY from the station to the town (opened in 1890) in ¼ hr. Cabs rarely at hand. The road ascends in curves and ends at the Porta Nuova (Pl. D, 6), beyond the military hospital and the Piazza d'Armi. Before the first bend of the road to the left, a good and wide footpath to the right ascends to the town in 20 min., coinciding for a short way with the road and ending at the Porta Ebúrnea (Pl. B, 6).

**Hotels.** \*GRAND HÔTEL PERUGIA (Pl. a; C, 5), well situated at the entrance to the town near the Prefettura, first class, with English landlady; rooms not always obtainable unless previously ordered; R. 3½, L. ½, A. 1, B. 1½, luncheon 3, D. 5, pens. from 8, omn. 1½ fr. — Second class: HÔTEL DE LA POSTE (Pl. b; C, 4), Corso Vanucci, well spoken of, R. from 2½, L. & A. 1 fr. — \*ALBERGO BELLE ARTI, Via Luigi Bonazzi 21, adjoining the Grand Hôtel Perugia, unpretending, R., L., & A. 1½-2 fr.; ALBERGO E RISTORANTE BELVEDERE, Via Sette, a side-street of the Corso Vanucci.

**Restaurants.** *Progresso*, Via Mazzini 10 (Pl. C, 4), between the Corso Vanucci and the Piazza Sopramuro. — Beer at Via Baglioni 39a (Pl. C, 5).

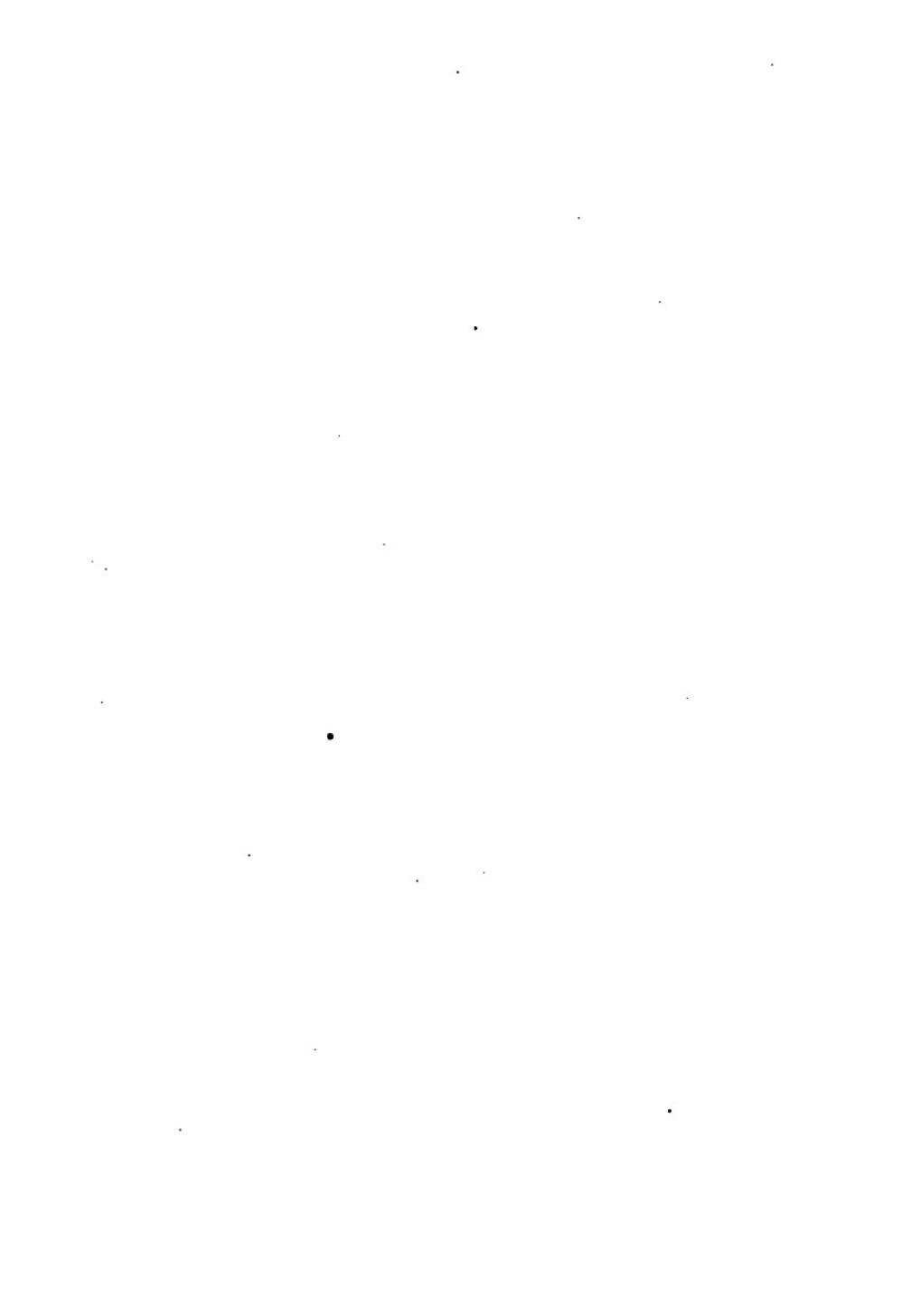
**Cafés.** \*Baduel, Trasimeno, both in the Corso Vanucci.

**Post Office** (Pl. C, 4), Via Baglioni 33. — **Telegraph Office** (Pl. C, 5) at the Prefettura, in the Piazza Vittorio Emanuele. — **Diligence Office**, Corso Vanucci 38: to *Umbertide* (p. 53), daily at 7.30 a.m. and 4 p.m., in ca. 4 hrs., 3 fr.; to *Todi* (p. 65), daily at 7 a.m., in 5½ hrs., 5½ fr.

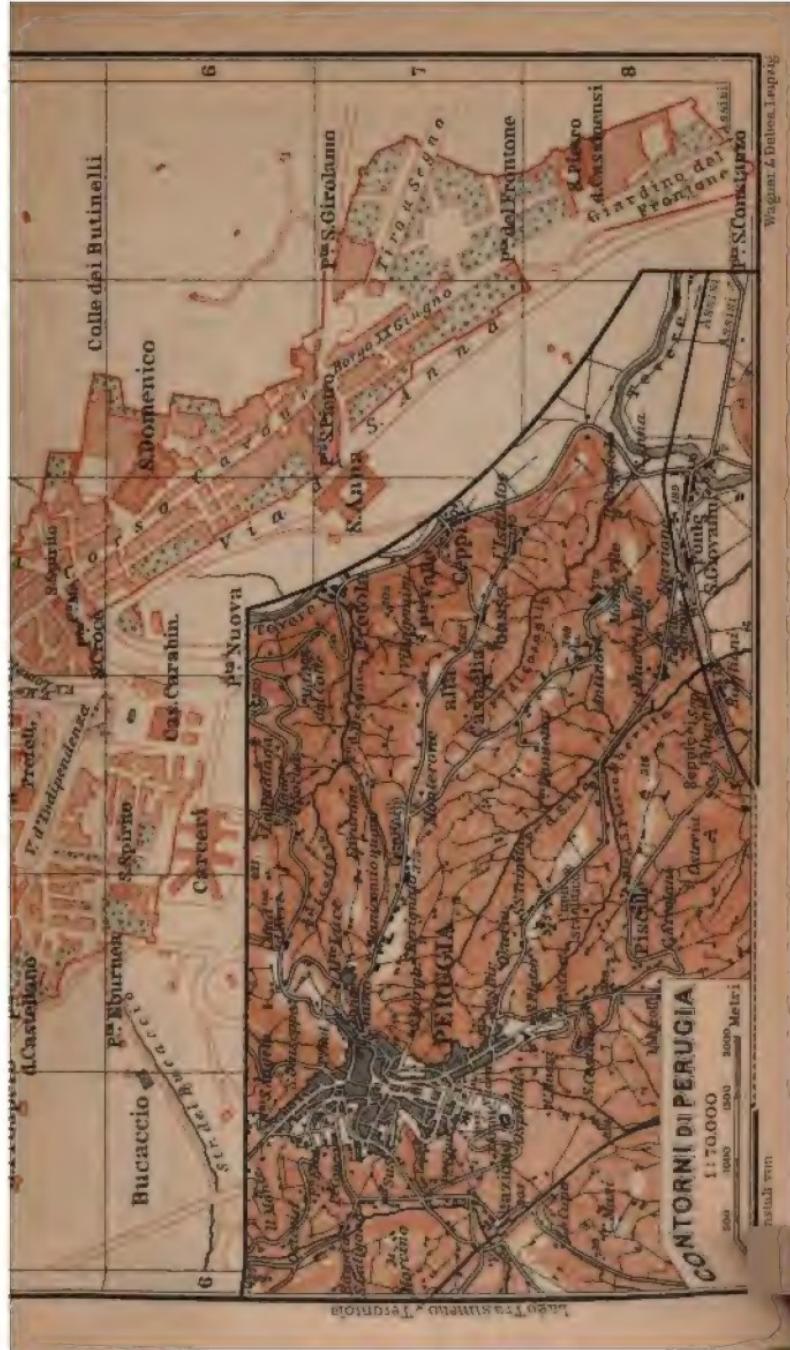
**English Church Service** at the Grand Hôtel.

Perugia is well adapted for a summer-resort, and apartments are not expensive. — At least a day or a day and a half should be devoted to the town. Guides are not indispensable, and dilettanti are cautioned against purchasing their 'antiquities'. — A drive to *Assisi* is recommended

*Perugia*, the capital of the province of Umbria, with 17,400 inhab., the residence of the prefect, of a military commandant, and a bishop, and the seat of a university, lies on a group of hills about 1300 ft. above the valley of the Tiber (1705 ft. above the sea). The town is built in an antiquated style, partly on the top of the hill, and partly on its slope. Numerous buildings of the 14-15th cent. (when the town was at its zenith), the paintings of the Umbrian school, and the fine views of the peculiar scenery, make Perugia one of the most interesting places in Italy.









*Perusia* was one of the twelve Etruscan confederate cities, and not less ancient than Cortona, with which and Arretium it fell into the hands of the Romans, B.C. 310. It subsequently became a municipium. In the war between Octavianus and Antony, the latter occupied Perusia in the summer of 41, but after an obstinate struggle was compelled by the former to surrender (*bellum Perusinum*), the town suffering severely, and being finally reduced to ashes. It was afterwards rebuilt and became a Roman colony under the name of *Augusta Perusia*. In the 6th cent. it was destroyed by the Goth Totila after a siege of seven years. In the wars of the Longobards and of the Guelphs and Ghibellines it also suffered greatly; in the 14th cent. it acquired the supremacy over nearly the whole of Umbria, but in 1370 was compelled to surrender to the pope. Renewed struggles followed, owing to the conflicts between the powerful families of Oddi and Baglioni. In 1416 the shrewd and courageous Braccio Fortebraccio of Montone usurped the supreme power, whence new contests arose, until at length Giovanni Paolo Baglioni surrendered to Pope Julius II. Leo X. caused him to be executed at Rome in 1520. In 1540 Paul III. erected the citadel, '*ad coercendam Perusinorum audaciam*', as the inscription, destroyed during the last revolution, recorded. In 1708 the town was captured by the Duke of Savoy, on 31st May, 1849, by the Austrians, and in 1860 by the Piedmontese.

**Umbrian School of Painting.** As early as the time of Dante an Umbrian artist, the miniature painter *Oderisio* of *Gubbio*, was celebrated, and art was practised in *Gubbio*, *Fabriano*, *Perugia*, etc. The neighbouring *Siena* doubtless exercised an influence on the prevailing style of art, which was confirmed by the situation of the towns, the character of their inhabitants, and the religious atmosphere diffused by *Assisi* and *Loreto*. Neither dramatic power, nor wealth of imagination is to be found in the Umbrian style, its characteristic features being reverie, tranquillity, and gentleness of sentiment. The men pourtrayed often appear destitute of individuality and vigour, the female figures, on the other hand, excite our admiration owing to their winning and devout expressions. Technical improvements seem to have been introduced but slowly, but the old style was thoroughly cultivated and rendered more attractive by frequent use of decorative adjuncts.

Setting aside the painters of the 14th cent., who were dispersed among various small towns, we find that *Ottaviano Nelli* of *Gubbio* (15th cent.) was the first able representative of this school. Works by this master are preserved both at his native town and at *Foligno*. Nelli was, however, eclipsed by *Gentile da Fabriano* (b. about 1370), who probably had studied the Sienese masters in his youth, and who afterwards undertook long journeys (e.g. to Venice and Rome), thus establishing his reputation throughout Italy. His style not unfrequently resembles the Flemish. Besides *Gubbio* and *Fabriano*, other Umbrian towns possessed local schools of painting, such as *Camerino* and *Foligno*. The latter, about the middle of the 15th cent., gave birth to *Niccolò di Liberatore*, surnamed *Alunno*, a man of limited ability, which, however, he cultivated to the utmost. His prevailing theme is the Madonna, to whose features he imparts beauty in happy combination with reverie; and in this department he may be regarded as the precursor of *Perugino* and *Raphael*.

Meanwhile *Perugia*, the largest city in this district, by no means remained idle. In this wider and more enterprising field the old conventional styles were soon abandoned as unsatisfactory, and the necessity of adopting the Florentine style was urgently felt. In the latter half of the 15th cent. *Benedetto Buonfigli* was the first who strove to throw aside the local style of painting, and the same effort was made by *Fiorenzo di Lorenzo*, a younger master and perhaps a pupil of *Benedetto*.

This improved style was brought to maturity by *Pietro Vanucci* of *Città della Pieve* (1446-1524), surnamed *Perugino*, after the chief scene of his labours, a master to whom the Umbrian school is chiefly indebted for its fame. *Perugia* was, however, by no means the only sphere of his activity. He repeatedly spent years together in *Florence*, and was employed for a considerable time in *Rome*. His endeavours to overcome

the defects of his native school were crowned with success. In Verrocchio's studio in Florence he was initiated into the secrets of perspective and the new mode of colouring, and in both respects attained consummate skill. Down to the beginning of the 16th cent. his excellence continued unimpaired, as his frescoes in the Cambio, and several works in the Gallery at Perugia sufficiently prove. During the last twenty years of his life, however, his works show a falling off, occasioned, doubtless, by his accepting more orders than he could conscientiously execute, whereby his art was degraded to a mere handicraft. He seems, indeed, to have had more studios than one at the same time, as for example in 1502-5 both at Florence and Perugia, in the latter of which the young Raphael was employed.

Another great master of the Umbrian school, vying with Perugino, is BERNARDINO BETTI, surnamed PINTURICCHIO (1454-1513). Although he exercised no considerable influence on the progress of Italian art, and remained unaffected by the striking improvements introduced by Leonardo and others, yet he thoroughly understood how to utilise the traditional style and the current forms, and was marvellously prolific as a fresco painter. The Vatican and Roman churches, the Cathedral Library at Siena, and the Collegiate Church at Spello, are the chief scenes of his activity. — Amongst the younger contemporaries of Perugino we must next mention Giovanni di Pietro, surnamed *Lo Spagna* after his native country, whose paintings are hardly inferior to the early works of Raphael, and who, in common with all the Umbrian masters, exhibits great ease of execution.

Other assistants of Perugino, but of inferior merit, were Giannicola di Paolo Manni (d. 1514) and Eusebio di San Giorgio. The latter was so successful in imitating Raphael in superficial respects, that several of his pictures, amongst others the Adoration of the Magi in the picture-gallery at Perugia (Sala del Pinturicchio, No. 23, p. 60), have been attributed to Raphael himself. Of Sinibaldo Ibi and Tiberio d'Assisi, who flourished during the first twenty years of the 16th cent., little is known, and their works are rare. Gertino of Pistaja seems to have been a good painter of the average class, and the works of Domenico di Paris Alano (1488- c. 1530), a friend of Raphael, possess considerable attraction. These last masters, however, show little individuality, and before the middle of the 16th century the Umbrian school was completely merged in those of Rome and Florence.

At the entrance to the upper part of the town, on the site of the citadel, which was removed in 1860, extends the PIAZZA VITTORIO EMANUELE (Pl. C, 5), in which rises the *Prefettura*, a simple and handsome modern building, adorned with arcades on the ground-floor. In the centre of the piazza is a bronze equestrian Statue of *Victor Emmanuel II.*, by Tadolini (1890). The garden-terrace affords a superb \*View of the Umbrian valley with Assisi, Spello, Foligno, Trevi, and numerous other villages, enclosed by the principal chain of the Apennines extending from Gubbio onwards; the Tiber and part of the lower quarters of Perugia are also visible. (A band plays here two evenings a week.)

Northwards from the Piazza Vittorio Emanuele runs the Corso Vanucci to the left, leading to the cathedral-square; and the Via Baglioni to the right, leading to the Piazza del Sopramuro (p. 63).

We follow the Corso VANUCCI (Pl. C, 5, 4), the chief street in the town. On the right (No. 8) is the Palazzo Buldeschi; on the 2nd floor is preserved a drawing by Raphael (Pinturicchio?) for the *fresco* in the library of Siena Cathedral (p. 25; see 1½ ft.).

Farther on (left) is the *Banca di Perugia* (No. 5; Pl. C, 4), with a room on the first floor with mural paintings from the history of the town, by A. Brugnoli (1895; adm. by permission of the manager).

Still farther on, on the same side, is the \**Collegio del Cambio* (Pl. C, 4), the old chamber of commerce, with the *UNIONE DEL CAMBIO*, containing celebrated frescoes of the seven principal virtues by *Perugino*, dating from his best period, 1499-1500. (Adm. 7-12 and 3-5; in winter 10-2; tickets, 50 c., obtained in the adjacent Farmacia Severini; best light between 11 and 12.)

On the wall to the left of the door, 1st Arch: to the left, *Fabius Maximus*, *Socrates*, and *Numa Pompilius*, with *Prudence* above; to the right, *Furius Camillus*, *Pittacus*, and *Trajan*, with *Justice* above. 2nd Arch: to the left, *Lucius Sicienus*, *Leonidas*, and *Horatius Cocles*, with *Fortitude*; to the right, *Scipio*, *Pericles*, and *Cincinnatus*, with *Temperance*. On the pillar between the arches is a portrait of *Perugino*. — Opposite the entrance: to the left, the Transfiguration as the fulfilment of faith; to the right, "Adoration of the Magi" as a revelation of love (charity). — Right wall, 1st Arch: to the left, Prophets, to the right *Sibyls*, as the heralds of hope; above, *Jehovah*. The 2nd Arch is occupied by the finely-carved judicial throne and the money-changers' bench. — On the ceiling are medallions of the seven planets, surrounded by admirable arabesques. — *Raphael* is said to have been one of *Perugino's* assistants in the execution of these frescoes; his style is traceable in the *Madonna of the Nativity*. *Perugino* received 350 ducats for his work from the guild of merchants. The exquisite carved and inlaid work ('tarsia') of the judicial benches, doors, etc., by *Dom. del Tasso* (1499-93) of Florence and *Antonio di Mercatello* (1501), which are amongst the finest Renaissance works of the kind, also deserve notice. — The adjacent CHAPEL contains an altar-piece and frescoes by *Giannicola Manni* (1517).

Immediately adjoining the Collegio is the \**Palazzo del Municipio* (Pl. C, 3, 4), a huge edifice of 1281 and 1333, recently skilfully restored, with its principal façade towards the Corso and a second towards the Piazza del Duomo. It is adorned with fine windows, a handsome portal, and Gothic sculptures, the armorial bearings of allied towns, saints, etc. Over the portal in the Piazza del Duomo are a griffin and a lion in bronze (14th cent.); below are chains and bars of gates, commemorating the victory gained by the Perugians in 1358 over the Sienese. The chief entrance is in the Corso. On the second floor is the *SALA DELLA STATISTICA*, with a fine Renaissance door, in a lunette above which is a *Madonna* by *Florenzo di Lorenzo*. On the same floor is the *SALA DEL CAPITANO DEL POPOLO*, an apartment of noble dimensions. On the third floor is the \**PINACOTECÀ VANUCCI*, or municipal picture-gallery, formed since 1863 of works collected from suppressed churches and monasteries, and of great value to the student of Umbrian art. Adm. 9-3, June-Aug. 10-4, Sun. & holidays 9-1 tickets 1 fr., in the 'Economato' on the first floor (to the left). Catalogues provided.

The Vestibule contains a few unimportant pieces and also works of art for sale. Adjoining it is the *SALA DEI CIMINI* (A; old paintings): 1. *Meo da Siena*, *Madonna* and saints. No. 2. *Twain*, and No. 3. *The Apostles* (the latter as predelle) evidently belong to the same work. 12. *Ambrogio Lorenzetti*, *Madonna* and four saints; 26. *Mauritzone d'Arezzo* (1472). Large crucifixion; 22-24, perhaps by the same man.

SALA B (formerly the *Cappella dei Decemviri*), with frescoes by *Benedetto Bonfigli*. To the right of the windows and on the entrance-wall are scenes from the life of St. Louis of Toulouse. Opposite the windows are the Burial of St. Louis and the Martyrdom of St. Herculanus on the occasion of the capture of Perugia by Totila. On the adjacent wall is the Burial of St. Herculanus.

SALA DEI STACCHI (D): Frescoes of the Umbrian School (14th and 15th cent.), transferred to canvas. The glass-cases contain codices and choir-books with miniatures.

SALA DI TADDEO BARTOLI (E): Sienese pictures of the 15th cent., most of them valuable. *Taddeo Bartoli* (1405): 9. Madonna with angels and saints; 10. Descent of the Holy Ghost. *Tom. d'Arcangele of Cortona*, Exploits of the condottiere Braccio Fortebraccio (frieze).

SALA DEL FRA ANGELICO (F): \*1-20. *Fra Angelico da Fiesole*, Fragments of a large altar-piece (Madonna with angels, Annunciation, Saints, Miracles of St. Nicholas of Bari); 21. *Piero della Francesca*, Madonna and four saints, with the Annunciation above.

SALA DEL BONFIGLI (G): *Bonfigli*, 7. Annunciation, with St. Luke; 10. Adoration of the Magi; 13. Madonna with angels playing on instruments. 16, 19. *Giovanni Boccetti da Camerino*, Madonna and angels.

SALA DI BERNARDINO DI MARIOTTO (H): *Bernardino*, 1. Marriage of St. Catharine; 2. Madonna and saints. 10. *Bonfigli*, 'Gonfalone' (sacred banner) of the Fraternity of San Bernardino di Siena (Christ blessing the saint, below which are believers burning objects of luxury). 12. *Caporali*, Christ and the Madonna in glory (fresco). 14. *Niccolò da Foligno*, Gonfalone of the Brotherhood of the Annunziata (1468).

SALA DI FIORENZO DI LORENZO (J): 4. *Fiorenzo*, Adoration of the Magi (among whose followers is the young *Perugino*, to the left); 24. *Perugino*, Coronation of the Madonna. — GABINETTO DI FIORENZO DI LORENZO (L): 2-9. *Fiorenzo*, Miracles of San Bernardino (2-6, masterpieces; 7-9, inferior); 16. *Fiorenzo* (?), Bust of the Madonna in garland, with angels' heads below.

SALA DEL PERUGINO (M): *Carattoli*. Marble bust of *Perugino*. *Perugino*, 11. Baptism of Christ; 20. Nativity; 21, 16, 12, 7. Predelle; 8, 9, 13, 14, 17, 18, 22, 23. Saints; all being fragments of a large altar-piece. Below No. 4. (St. James, by *Perugino*) is an autograph letter of the master to the Prior of Sant' Agostino. — We now traverse the SALA DI GIANNICOLA MANNI E DI BERTO (O) to the —

\*SALA DEL PINTURICCHIO (N), which contains the gems of the collection: *Perugino*, 2. Transfiguration; 3-5. Predelle; 6. Madonna and saints. 7. *Spagna*, Madonna and saints. 10. *Pinturicchio*, Large altar-piece in its original frame, the Madonna with the infant Child and St. John; on the wings, SS. Augustine and Jerome; above, the Annunciation; in the pediment, a Pietà; in the predelle, scenes from the lives of SS. Augustine and Jerome (1496); 12. *Onfalone* with St. Augustine (on silk). *Perugino*, 14. Madonnas, worshipped, SS. Francis and Bernardino; 15. Madonnas and saints; 16. John the Baptist with saints. *School of Raphael*, 17. Strip of decorative painting; 4. God the Father with angels (both belonging to the Entombment, p. 185). *Eusebio di San Giorgio*, 18. Madonna with saints; 23. Adoration of the Magi. 20. *Pupil of Raphael* (?), Madonna, resembling the Conestabile Madona, formerly in Perugia. — We return through Sala O to the SALA DELLA SCUOLA DI PERUGINO (P): 36. *Domenico di Paris Alfani*, Holy Family, signed by *Raphael*. — The following rooms are the SALA DOMENICO ALFINI, SALA DELLA TORRE, and SALA ORAZIO ALFANI.

The Biblioteca Pubblica, which is also in this Palazzo, contains about 30,000 vols., and some MSS. of the 11-15th cent., with miniatures.

In the PIAZZA DEL MUNICIPIO (Pl. C, 3) rises the \**Fonte Maggiore*, dating from 177, one of the finest fountains of that period in Italy. It consists of three admirably-proportioned basins, adorned with numerous billy and allegorical figures in relief, executed by *Niccolò* and *Giovanni Pisano* and *Arnolfo di Cambio* (1280; two

of the statuettes are modern substitutes). — The W. side of the piazza is occupied by the *Episcopio*, or episcopal palace, behind which is the so-called *Maestà delle Volte*, a relic of the Palazzo del Podestà, which was burned down in 1329 and again in 1534.

The **Cathedral of San Lorenzo** (Pl. C, 3), a Gothic edifice dating from the 15th cent., is externally unfinished. Adjoining the entrance from the Piazza del Municipio is a handsome late-Gothic pulpit (1439).

The INTERIOR, consisting of nave and aisles (of equal height) with a short transept, is of spacious but heavy dimensions. — On the left of the entrance is the tomb of Bishop Baglioni by *Agostino d'Antonio di Duccio*, beyond which is the CAPPELLA SAN BERNARDINO, with a Descent from the Cross, the masterpiece of *Baroccio* (1569); the painted window representing the Preaching of St. Bernardino of Siena is by *Costantino di Rosato* and *Arrigo Fiammingo* of Malines (1565; restored in 1863). — In the LEFT AISLE is the *Cappella del Santo Anello* (i.e. of the betrothal-ring of the Virgin), which down to 1797 contained the celebrated *Sposalizio* by Perugino, now at Caen in Normandy. The stalls are by *Giov. Batt. Bastone* (1529); the elegant tabernacle was executed by the goldsmith *Cesarino del Rosatto*, in 1519. — Below the 2nd window to the left: Christ imparting his blessing, and saints, by *Lodovico di Angelo*; below the 3rd window, Pieta in relief, by *Agostino d'Antonio di Duccio*. — The beautifully carved CHORN STALLS were begun by *Giulio da Majano* and finished by *Domenico del Tasso* in 1491. — In the RIGHT AISLE is a statue of Leo XIII. (1892). — In the RIGHT TRANSEPT, a marble sarcophagus containing the remains of Popes Innocent III. (d. 1216), Urban IV. (d. 1264), and Martin IV. (d. 1285). — The adjoining WINTER CHOIR contains an "Altar-piece by *Luca Signorelli*: Madonna with SS. John the Baptist, Onuphrius the Hermit, Stephen, and a bishop as donor (1484).

In the LIBRARY are preserved precious MSS., such as the Codex of St. Luke of the 6th cent., in gold letters on parchment.

To the W. and N. of the Cathedral lies the PIAZZA DANTI (Pl. C, 3), with a bronze Statue of Pope Julius III., by Vinc. Danti (1556).

Quitting the Piazza Danti by the Piazza Piccinino and the Via Bontempi to the E., and then taking the first side-street, the Via Raffaello, to the left, we reach the college of \*San Severo (Pl. D, 3), formerly a convent of the order of Camaldoli, in the chapel of which Raphael painted his first independent fresco, in 1505, having left Perugino's school the year before, and visited Florence in the interim. Entrance adjoining the chapel (custodian 1/2 fr.).

The fresco, which was seriously damaged, and was spoiled in 1872 by the restorer Consconi, betrays the influence of Fra Bartolomeo's Last Judgment in Santa Maria Nuova in Florence and may also be regarded as the forerunner of the upper part of Raphael's Disputa in the Vatican; above, God the Father (obliterated) with three angels and the Holy Ghost; below, the Redeemer and the saints Maurus, Placidus, Benedict, Romuald, Benedict the Martyr, and John the Martyr. The inscription (added at a later period) runs thus: *Rafael de Urbino domino Octaviano Stephano Volaterano Priore Sanctam Trinitatem angelos astantes sanctoque pinxit A.D. MDV.* At the sides, lower down, St. Scholastica, St. Jerome, St. John the Evangelist, St. Gregory the Great, St. Boniface, and St. Martha, by Pietro Perugino. Inscription: *Petrus de Castro Plebis Perusinus, tempore domini Silvestri Stephani Volaterani a dextris et sinistris div. Christipherae sanctos sanctaque pinxit A.D. MDXXI.*

Thence following the side-streets to the N.W. (or from the Piazza Danti by the Via Vecchia, to the N.), we reach the so-called \*Area

*Porta Marzia* (Pl. D, 5), with interesting sculptures, and the inscriptions *Augusta Perusia* and *Colonia Vibia*, which was removed from its old site to make way for the fortress, has been re-erected. — We turn to the left here, and follow the broad main street with an avenue of acacias, at the end of which, to the left, rises the small Gothic church of *Sant' Ercolano* (Pl. D, 5), with an altar consisting of a sarcophagus, probably from the studio of Giov. Pisano.

Following the *CORSO CAOUR* (Pl. D, E, 5, 6), we reach, to the left, the church of —

\**San Domenico* (Pl. D, E, 6), a Gothic edifice built by *Giov. Pisano* (?) after 1304, and almost entirely re-erected by *Carlo Maderna* in 1614, with a lofty campanile, part of which has been taken down.

In the LEFT TRANSEPT is the Monument to Pope Benedict XI., who fell a victim to the intrigues of Philip IV. of France, and died in 1304 from eating poisoned figs. It is one of the most famous monuments of its kind, though its ascription to *Giovanni Pisano* is mistaken; above the recumbent figure of the pope rises a lofty canopy, borne by spiral columns and adorned with mosaics (above is a Madonna between St. Dominic and the kneeling pope on one side and St. Herculanus on the other). On the adjacent wall is the monument of Bishop Benedetto Guidolotti (1429). — The CHOIR, with a rectangular termination, contains a huge Gothic window filled with rich stained glass, the largest of its kind in Italy (218 sq. yds.), executed in 1441 by *Fra Bartolomeo* of Perugia, and recently restored. This window belonged to the original church. — The inlaid *Choir Stalls* (tarsia) date from 1476-98. — The fourth chapel (Cappella del Rosario) in the RIGHT AISLE has a large altar by *Agostino d'Antonio di Duccio* (1459).

After a few minutes more we pass through the *Porta San Pietro*, richly decorated by *Agostino d'Antonio di Duccio* (1473), and reach the old monastery and church of —

\**San Pietro de' Cassinensi* (Pl. F, 8; entrance in the first court in the corner diagonally opposite, to the left). The church, erected about the year 1000 by *San Pietro Vincioli* of Perugia, is a basilica, consisting of nave, aisles, and a transept, with a richly gilded flat ceiling, borne by 18 antique columns of granite and marble and two pillars, and contains numerous pictures.

In the NAVE, above, are eleven large pictures by *Ant. Vassilacchi*, surnamed *P'Aliense*, of Perugia, a pupil of Tintoretto and Paolo Veronese, executed in 1592-94. — The RIGHT AISLE contains several Umbrian pictures. The chapel of St. Joseph, adorned with modern frescoes, contains, on the left, the monumental relief of a Countess Baldeschi, in terracotta, from a drawing by *Fr. Overbeck*; on the right, Holy Family, a copy from *Andrea del Sarto*, by *Pontormo*. — Then, above the door leading to the monastery, Two saints by *Sassoferrato*, after *Perugino*, and a Holy Family after *Bonifacio* of Venice. Above the door leading to the sacristy, Three saints, also after *Perugino* by *Sassoferrato*. — In the SACRISTY (shown by the custodian, 20-30 c.) are five small half-figures of saints, by *Perugino* (which formerly surrounded the Ascension by the same master, removed by the French, now in Lyons); Holy Family, by *Parmigianino*; Infant Jesus and St. John, a copy (not by Raphael) of *Perugino*'s large altar-piece at Marseilles; Santa Francesca Romana, by *Caravaggio*. — The *Choir Books* are embellished with good miniatures of the 16th century.

The *CHOIR STALLS*, in walnut, are admirably carved and inlaid (tarsia) *Stefano da Bergamo*, 1535; the doors at the back are by his brother *Manno*. — Under the arch of the choir, on each side, are ambones (pulpits) in stone, with reliefs on a golden ground, by *Franc. di Guido*, 1487.

The LEFT AISLE, beginning at the upper end by the choir, contains a picture by *Bonfigli* (?), Mary with the body of Christ and two saints, 1469. In the adjoining chapel is a marble altar with reliefs, partly gilded, by *Mino da Fiesole*, 1473. In the next two chapels: pictures by *G. Reni*, *Giorgio Vasari*, and others. Between these, on the wall of the aisle: Judith, by *Sassoferrato*. Then, Adoration of the Magi, by *Eusebio di San Giorgio*; Annunciation, after Raphael, by *Sassoferrato*; Pietà, a late work of *Perugino*, part of a large dismembered altar-piece from the church of Sant' Agostino.

Close to San Pietro, on the opposite side of the street, is the *Giardino del Frontone*, extending to the Porta San Costanzo, and commanding a magnificent prospect of the valley of Foligno and the Apennines. — Outside the gate lies the church (restored) of *San Costanzo*, dating from about 1100 (?), with an ancient portal.

The *Galleria Monaldi* (Pl. C, 5), in the palazzo of that name, at the corner of the Via Baglioni and the Piazza Vittorio Emanuele, and the *Galleria Meniconi* (Pl. P. Me.; D, 5), in the Corso Cavour, both chiefly contain works of later masters (end of 16th and 17th cent.).

About  $\frac{1}{2}$  M. beyond the Porta Pesa (Pl. E, 2) is the church of the *Madonna di Monte Luce*, with a fine ciborium by Francesco di Simone of Florence.

Outside the Porta del Carmine lies the *Cemetery* (comp. inset map on the Plan), containing a monument to the champions of liberty in 1859.

About 3 M. beyond the Porta San Costanzo,  $\frac{3}{4}$  M. on this side of *Ponte San Giovanni* (p. 66), the ANCIENT ETRUSCAN NECROPOLIS of Perugia was discovered in 1840. Carriage there and back, a drive of  $1\frac{1}{2}$ -2 hrs., 8-10 fr. This expedition may be conveniently combined with the drive to Assisi (p. 66). — The most interesting of the tombs, and one of the handsomest (though not oldest) in N. Etruria, is the *Sepolcro dei Volumni* (the tomb of the Volumnii, 3rd cent. B. C.), close to the road, where it is intersected by the railway. A flight of fifteen steps descends to the entrance, on the wall within which a figure of the sun-god is carved between dolphins. The tomb contains ten chambers, hewn in the coarse-grained tufa. The cinerary urn of the Paterfamilias occupied the central position, with a head of Medusa above it, and two genii of death hanging from the ceiling. A number of other cinerary urns, with portraits of men and women, and various kinds of decoration, were found here. Some of the objects found in the tomb have been left in their original positions, but most of them are now preserved in a chamber built above it. Adm.  $\frac{1}{2}$  fr.; tickets obtained from the custodian, to the left of the entrance.

FROM PERUGIA to Todi, about 28 M. (diligence, see p. 56). The road descends rapidly into the valley of the Tiber, which it crosses, and then remains on its left bank. The scenery presents no great attractions. About halfway between Perugia and Narni lies —

Todi (*Posta*, at the gate), the ancient Umbrian *Tuder*, a high-lying town (1485 ft.) with 8300 inhab.; the hill is so abrupt that the upper part of the town is not accessible to carriages. Its ancient importance is indicated by the fragments of walls and the extensive ruin of a *Temple*, or *Basilica*, usually styled a temple of Mars. Although poor in treasures of art, the town boasts of several interesting edifices, among which are the Romanesque *Cathedral* and the *Town Hall* in the Piazza. The church of *San Fortunato* possesses a handsome portal, attributed to Lor. Maitani (c. 1320). The finest building of all, however, is the pilgrimage-church of *Santa Maria della Consolazione*, in the form of a Greek cross and covered with a dome. The arms of the cross are also surmounted with domes, and are polygonal in shape.

with the exception of the choir, which is semicircular. The exterior is remarkable for its simple and massive style, and the interior for its symmetrical proportions and the delicately graduated ornamentation of its pillars. Being one of the noblest creations of the Renaissance period, this edifice was naturally attributed to Bramante. Documents, however, name *Cola di Matteuccio da Caprarola* (1508) as the architect, and *Baldassare Peruzzi* as his adviser. The progress of the building was remarkably slow, and it was not completed till 1604. — Todi was the birthplace of Jacopone da Todi (d. 1306), author of the 'Stabat mater dolorosa'.

**FROM TODI TO NARNI**, 28 M., by the villages of *Rosaro*, *Castel Todino*, and *San Gemini*. About 2 M. on this side of the last and about  $\frac{1}{2}$  M. to the E. of the road, on the ancient, now abandoned Via Flaminia, are the interesting ruins of the once prosperous *Carsulae*. The best-preserved is a city-gate, known as the *Arco di San Damiano*. [From this point, with the aid of a guide from *San Gemini*, we may ascend the *Monte Torre Maggiore* (3678 ft.; to the S.E.) in 2 hrs.; the way passes *L'Eremita* (2570 ft.), an old convent.] On the highroad, about  $\frac{1}{2}$  M. farther on, is the mineral spring of *San Gemini* (well-house). From *San Gemini* ( $7\frac{1}{2}$  M. from *Narni*) two roads descend gradually to the beautiful valley of the *Nera*, one leading to the S.E. to *Terni* (see p. 78), and the other to the S. to *Narni* (p. 80).

## 10. From Perugia to Foligno and Orte (Rome).

77 M. RAILWAY in 4- $\frac{1}{2}$  hrs. (fares 14 fr. 5, 9 fr. 85, 6 fr. 35 c.; express 15 fr., 10 fr. 55 c.; comp. p. xiv). — The most interesting points are *Assisi*, *Spoletto*, and *Terni*. It is sometimes advisable to exchange the railway for the road; in this way the Tomb of the Volumnii (p. 65) may be visited by driving from *Perugia* to *Assisi* (one-horse carr. 10 fr.), and the temple of Clitumnus between *Foligno* and *Spoletto* (p. 74). — **FROM PERUGIA TO ROME**, 129 M., in 5 $\frac{3}{4}$ -7 $\frac{1}{4}$  hrs.

*Perugia*, see p. 56. The train descends, passing through several tunnels. To the left we obtain a glimpse of the tomb of the Volumnii (p. 65). 7 M. *Ponte San Giovanni*. The train crosses the Tiber, the ancient frontier between Etruria and Umbria, and the *Chiaggia*. 13 M. *Bastia*.

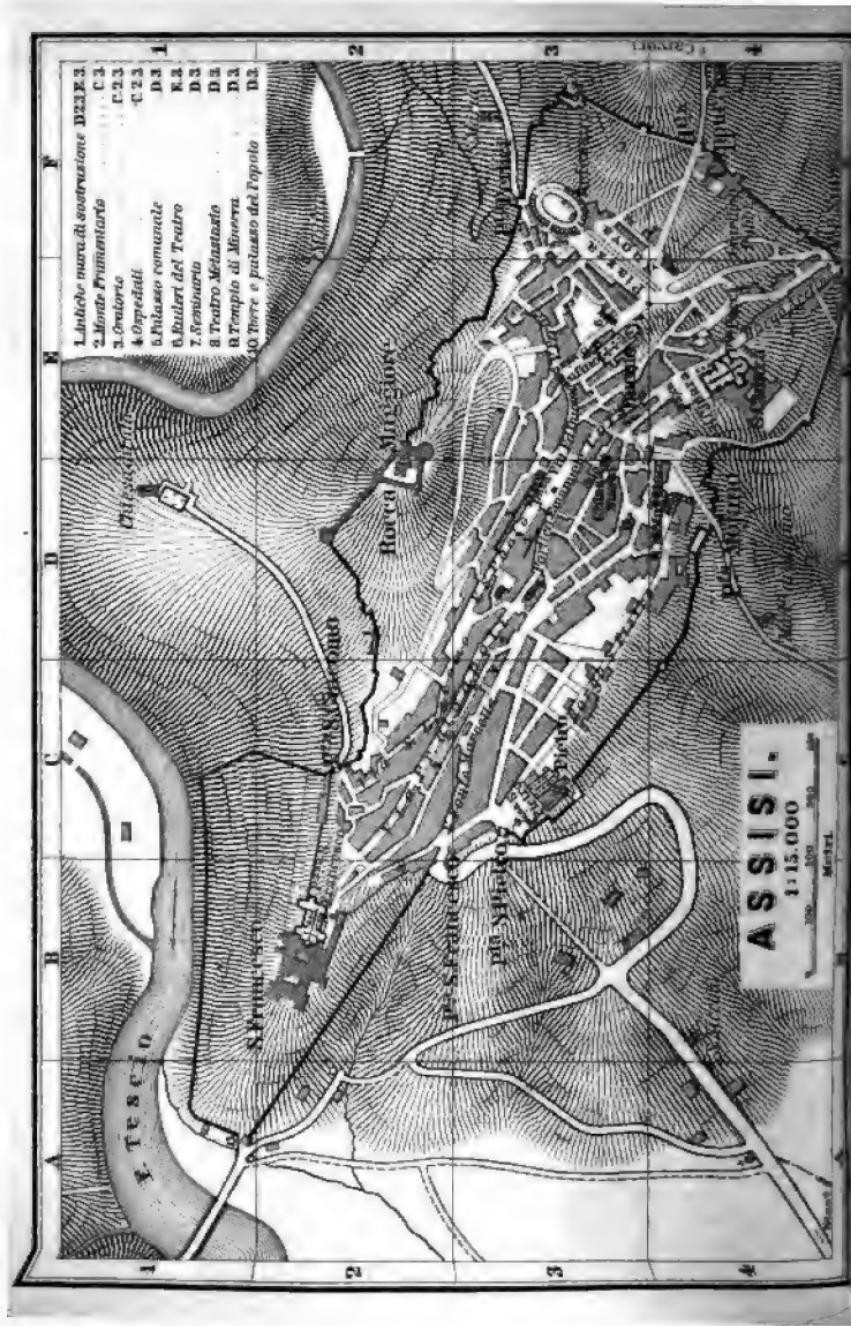
15 M. *Assisi*. The town lies on a hill to the left (cab 1 fr., there and back  $1\frac{1}{2}$  fr.).

Before ascending to *Assisi* the traveller should visit the magnificent pilgrimage-church of \**SANTA MARIA DEGLI ANGELI*, about  $\frac{1}{4}$  M. to the W. of the station, on the site of the original oratory of St. Francis. It was begun in 1569 by *Vignola*, after whose death in 1573 it was continued by *Galeazzo Alessi* and completed by *Giulio Danti* about 1640. The nave and choir were re-erected after the earthquake of 1832; the dome was also injured.

The INTERIOR contains, below the dome, the Oratory of the saint (called *Portiuncula*), the cradle of the Franciscan order, on the façade of which is St. Francis receiving the indulgence of the Portiuncula, a fresco by *Fr. Overbeck* (1829). On the back are remains of a fresco of the Crucifixion, by *Perugino*. The altar-piece (Annunciation) is by the *Presbyter Ilario de' Berbo* (1808). — In the *Cappella di San Giuseppe*, in the left transept, is an altar with terracotta reliefs by *Andrea della Robbia* (Coronation of the " " St. Francis receiving the stigmata, St. Jerome). — To the E. of the " " is a little garden in which the saint's thornless roses bloom.

Adjacent are the *Cappella delle Rose*, containing frescoes from the saint by *Tiberio d'Assisi* (1518), and the hut of St. Francis,





over which an oratory was erected by Bonaventura and adorned with frescoes by *Lo Spagna*.

A beautiful path leads from Santa Maria degli Angeli to (3/4 hr.) —

**Assisi.** — Hotels. \*LEONE (Pl. b; D, 3), Piazza Vescovado 5, with English landlady, baths, wooden floors, and view from the upper rooms, R., L., & A. 1½, B. ¾, déj. 2, D. 3, pens. 5½, omn. 1 fr.; \*ALBERGO DEL SUDASIO (Pl. a; B, 2), with a fine view, adjoining the monastery of San Francesco, with baths, R., L., & A. from 8, B. 1, déj. 2½, D. 3½, pens. 6-8, omn. 1 fr.; Giotto, R., L., & A. 1½, B. ¾, déj. 2, D. 8½ fr., well spoken of; MINERVA, near the Porta San Francesco (Pl. B, C, 2), R., L., & A. from 1¼ fr., unpretending; PORZIUNCOLA, near Santa Maria degli Angeli (p. 66). Photographs from Giotto's frescoes sold by *P. Lunghi*, in the Piazza near San Francesco, and by *G. Carloforti*, Via Portica 8 (Pl. D, 3).

Assisi (1345 ft.), a small and very picturesque town and episcopal see (pop. 5000), the ancient Umbrian *Asisium*, was the birthplace of the elegiac poet *Propertius* (B.C. 46) and the opera-writer *Pietro Metastasio* (properly *Trapassi*, 1698; d. at Vienna in 1782).

Assisi is indebted for its reputation to *St. Francis*, one of the most remarkable characters of the middle ages, who was born here in 1182. He was the son of the merchant Pietro Bernardone and his wife Pica, and spent his youth in frivolity. At length, whilst engaged in a campaign against Perugia, he was taken prisoner and attacked by a dangerous illness. Sobered by adversity, he soon afterwards (1208) founded the monastic order of *Franciscans*, which speedily found adherents in all the countries of Europe, and was sanctioned in 1210 by Innocent III., and in 1223 by Honorius III. Poverty and self-abnegation formed the essential characteristics of the order, which under different designations (Seraphic Brethren, Minorites, Observantes, and Capuchins, who arose in 1526) was soon widely diffused. St. Francis is said to have been favoured with visions, the most important of which was that of 1224, when Christ impressed on him the marks of his wounds (stigmata). From the 'apparition of the crucified seraph' the saint is also known as *Pater Seraphicus*. St. Francis died on 4th Oct., 1226, and in 1228 was canonised by Gregory IX. Dante (*Paradiso XI. 50*) says of him that he rose like a sun and illumined everything with his rays. In the 18th cent. the Franciscan Order possessed 9000 convents with 150,000 monks; and the general of the order was subject only to the pope.

Having reached the town, we proceed to the left to the conspicuous old \*MONASTERY OF THE FRANCISCANS (*San Francesco*; Pl. B, 2) on the brow of the hill, which was finished soon after 1228 upon massive substructures. It was suppressed in 1866, but a few monks have been allowed to remain here till their death. Part of the building has been converted by government into a school for the sons of teachers. Visitors are admitted by the iron gate to the left of the entrance to the lower church. It contains several frescoes of the 16th and 17th centuries. From the external passage a magnificent view of the luxuriant valley is enjoyed.

The two \*CHURCHES, erected one above the other, are objects of great interest. The *Crypt*, with the tomb of the saint, was added in 1818, when the rude stone sarcophagus containing his remains was re-discovered.

The LOWER CHURCH is always accessible; entrance by a side-door on the terrace (best light in the forenoon). It was begun in 1228, continued after 1232 by *Filippo da Campello*, and completed in 1253. Originally the church consisted of a nave of four bays with groined

vaulting supported by wide circular arches, a W. transept, and a semicircular apse. About 1300 the Gothic chapels and the E. transept were added, while the S. portal dates from about the same period, though the vestibule in front of it, with its rich Renaissance decoration, was not erected till the 15th century.

To the right of the entrance is a tomb of the 14th cent., with an urn of porphyry, beside which is the magnificent 'Tomb of the Queen of Cyprus', of the close of the 13th cent., the recumbent figure on which probably represents *Jean de Brienne*, king of Jerusalem and Byzantine emperor (d. 1237). — The adjoining CAPPELLA DI SANT' ANTONIO ABATE contains the tombs of a count of Spoleto and his son (14th cent.). — Opposite the entrance is the CAPPELLA DEL CROCEFISSO, with some unimportant frescoes of the 14th cent.; by the pillar to the left, Consecration as cardinal of Egidius Albornoz (d. 1367), founder of the chapel, who is buried here. Fine stained-glass windows of the 14th century.

The NAVE was painted by predecessors of Cimabue. The hexagonal CAPPELLA DI SAN MARTINO, the first on the left, is adorned with frescoes of scenes from the life of the saint, by *Simone Martini* of Siena. — Above the pulpit, Coronation of the Virgin, by *Giottino* (?). — To the right of the nave are (1) the CAPPELLA DI SANTO STEFANO, with frescoes from the life of the saint, by *Duccio dei Buoninsegna* (1300); (2) CAPPELLA DI SAN ANTONIO DA PADOVA, the frescoes in which have been repainted; and (3) the CAPPELLA DI SANTA MADDALENA, adorned with frescoes, representing scenes from the life of the saint and of Maria Egyptiaca, ascribed to *Buglione*, but perhaps by Giottino himself.

The RIGHT TRANSEPT contains on its right wall scenes from the life of Jesus, by Giotti, assisted by his pupils. Adjacent, Madonna with angels and St. Francis, by Cimabue. — On the left wall the series of frescoes from the life of Jesus is continued. Flight into Egypt, Massacre of the Innocents, Jesus in the Temple, St. Francis, and Death as Conqueror. — On the N. transept-wall, Miracles of St. Francis and the Annunciation, by Giotti; Saints and Madones, by *Simone Martini*. — At the end of the S. transept is the CAPPELLA DEL SACRAMENTO, with frescoes from the life of St. Nicholas, perhaps by Giotti in his youth, and the tomb of Cardinal Giacinto Gaetano Orsini (d. 1358), who is represented in the stained-glass windows.

The HIGH ALTAR occupies the spot where the remains of St. Francis once reposed. Above it are four triangular spaces on the gilded vaulting, containing the famous 'Franciscans of Grotto', illustrative of the vows of the Franciscan order: poverty, chastity, and obedience; the fourth painting it an apotheosis of St. Francis. The first picture represents the baptism of St. Francis with Poverty in rags; Hope, next to whom is Love, has handed the ring to the bride. In the next picture Chastity appears in a tower, while in the foreground a monk is being baptised by angels. Piety and Rectitude are bestowing on him a banner and shield, while on the right angels, with pomegranates as their weapons, are combating the demons of lust. Obedience, enthroned between Prudence and Humanity, is further symbolised by the laying of a yoke on a monk. Each scene, moreover, is replete with allegorical allusions such as abound in Italy, most of which will be readily understood by those who are versed in the Biblical combinations of the period.

The LEFT TRANSEPT contains scenes from the Passion, on the right wall, and in front, on the left wall, a Madonna between St. Francis and John, by *Pietro Lorenzetti*. — In the CAPPELLA DI SAN GIOVANNI, to the left, is a Madonna with saints, by *Le Spagni* (1365).

In the SACRISTY, over the door of the second apartment, is a portrait of St. Francis, dating from the close of the 13th century.

The CORRIDOR (P. XI) is approached by a double staircase, each in Gothic style, with railings which tremble like strings. — Behind the vault stands a collection of *Popes* *Fifth*, *VII*, and *IX*.

The **UPPER CHURCH** (completed in 1253) is entered either by the principal portal, or (by applying to the sacristan) from the lower church. The church is in the form of a Latin cross, with fine Gothic windows, and contains several noteworthy frescoes (restored). The E. side possesses a Gothic portal. The pulpit in the nave dates from the 14th century.

The W. end of the church is adorned with much-damaged frescoes by *Cimabue* (or, according to some, by *Giunta Pisano*). In the S. TRANSEPT, as we enter from the lower church, are a Crucifixion, Scenes from the Apocalypse, angels, and saints; in the CHOIR, Assumption and Death of the Virgin, and a bishop's throne of 1260; in the N. TRANSEPT, a Crucifixion, and History of St. Peter. In the vaulting of the choir and nave are Evangelists and Church Fathers. — **NAVE.** In the upper section of one wall are sixteen scenes from Old Testament history, from the Creation of the world to the Recognition of Joseph by his brethren; on the other wall, sixteen scenes from the New Testament, from the Annunciation to the Descent of the Holy Ghost, by *Pupils of Cimabue*, showing gradual improvement in execution. The lower section contains twenty-eight "Scenes from the life of St. Francis, probably by *Giotto* and his contemporaries: 1. (at the right transept) St. Francis receives honour while a youth; 2. He clothes the poor; 3. His vision of a palace and weapons; 4. Warned by the crucifix in San Damiano; 5. Restores his apparel to his father, and is enveloped in a bishop's cloak; 6. Appears to Pope Innocent III., supporting the Lateran; 7. Receives licence to preach; 8. Appears to his brethren in a fiery chariot; 9. Vision of his appointed seat in heaven; 10. Expels evil spirits from Arezzo; 11. Offers the ordeal of fire to the Sultan; 12. Hovers in the air while praying; 13. The infant Christ awakes in the saint's arms, as the latter is constructing a manger for the Christmas festival; 14. Miraculous production of a spring of water; 15. Sermon to the birds; 16. Predicts the death of a nobleman; 17. Preaches before Honorius III.; 18. Appears at the Council of Arles; 19. Receives the Stigmata; 20. His death; 21. Appears to a dying man; 22. A doubter convinced by the stigmata; 23. Parting from St. Clara; 24. Canonisation; 25. Appears to Pope Gregory IX.; 26. Cures a wounded man in Spain; 27. Confesses a dead woman; 28. Frees a repentant heretic.

Quitting the upper church and emerging on the space in front of it, we descend the steps to the right and follow the unpaved street ascending thence to the Via Principe di Napoli. In this street, to the left, is the low grey stone house in which *Metastasio* was born (comp. p. 67). On the right is the *Civile Nosocomio* (No. 13; Pl. 4, C, 2), a hospital. Near the lattes is the *Cappella dei Pellegrini* (recognizable by the frescoes over the door) adorned with frescoes by *Messastris* (p. 72) and *Matteo da Gualdo* (1468), representing the miracles of SS. Antony and James the Great. Farther on, to the right of the fountain, is an arcade of the 13th cent., formerly the *Monte Frumentario*.

In the Piazza Vittorio Emanuele rises the beautiful portico of a \***TEMPLE OF MINERVA** (Pl. 9; D, 3), perhaps of the Augustan period, with six Corinthian columns of travertine, converted into a church of *Santa Maria della Minerva*. The inscription, made out from the nail-holes of the bronze letters, tells us that the builders were the brothers C. and T. Cæsius. Ancient inscriptions im-mured in the vestibule. — An iron gate in the pavement in front of the church is the entrance to the ancient Forum (uninteresting).

which corresponded to the present Piazza, but lay considerably lower. In the forum is a *Base* for a statue, with a long inscription (key at the Guardia Municipale; fee  $\frac{1}{2}$  fr.).

The *Chiesa Nuova* (Pl. D, 3), a small but tasteful edifice of 1615, reached by descending to the right, near the S.E. angle of the Piazza, occupies the site of the house in which St. Francis was born in 1182 (p. 67).

The Piazza San Rufino, in the upper town, is embellished with a bronze copy of Dupré's *Statue of St. Francis* in the cathedral, erected in 1882.

The CATHEDRAL OF SAN RUFINO (Pl. E, 3), named after the first bishop (240), was completed in 1140, and the crypt in 1228. The ancient façade is adorned with three fine rose-windows. The interior, which was modernised in 1572, contains a marble statue of St. Francis, the last work of *Giovanni Dupré*; a Madonna with four saints by *Niccolò da Foligno* (in the nave, to the right); and fine choir-stalls by *Giovanni da San Severino* (1520).

From the cathedral an unpaved road descends to the left to the Gothic church of SANTA CLARA (Pl. E, 4), near the gate, erected by *Fra Filippo da Campello* in 1257 et seq. The massive buttresses have been recently restored. Beneath the high-altar are the remains of St. Clara (1194-1253), who, inspired with enthusiasm for St. Francis, abandoned her parents and wealth, founded the order of Clarissines, and died as first abbess. A handsome crypt of differently-coloured marbles has been constructed about her tomb since 1850. On the arch above the high-altar are frescoes by *Giottino*; and in the Capella di Sant' Agnese (right transept) are damaged frescoes in the style of Giotto.

The Giardino Pubblico (Pl. F, 4), to the S. of the cathedral, between the Porta Nuova and the Porta Cappuccini, contains some fine oaks and commands a good view of the town and its fertile valley. A little farther on, to the N.E. of the Piazza Nuova, are the ruins of a Roman Amphitheatre (Pl. F, 3). — About  $\frac{1}{2}$  M. outside the Porta Nuova is the Capuchin monastery of San Damiano, the cloisters of which contain frescoes by Eusebio di San Giorgio (1507) representing the Annunciation and St. Francis receiving the Stigmata.

A magnificent "VIEW of the town and environs is obtained from the *Castello* or *Rocca Maggiore* (Pl. D, E, 2), above the town, reached from the piazza in about  $\frac{1}{2}$  hr. The custodian is to be found in the piazza.

In a ravine of the Monte Subasio (4230 ft.), to the E. of Assisi, is situated the hermitage delle Corceri, to which St. Francis retired for devotional exercises. Near the chapel are a few apartments built in the 14th cent., and the rock-bed of the saint. It is reached on foot from the Porta Cappuccini (Pl. F, 4) in  $1\frac{1}{2}$ , with donkey in 1 hr.

FROM ASSISI TO SPELLO, a very beautiful drive of 6 M. (one-horse carr. 4-5 fr.). By train the journey may be made in 20 minutes. To the right of the road as the town is approached are the ruins of an amphitheatre of the imperial period, but they are not visible from the railway.

22 M. Spello (*Brossi; Preziosi*), a town of 2400 inhab., picturesquely situated on a mountain-slope, is the ancient *Colonia Julia Hispellum*. The gate (Porta Consolare) near the station, with three portrait-statues, as well as the Porta Urbana, the Porta Veneris, and portions of the wall, are ancient.

The \**Cathedral of Santa Maria Maggiore*, built in the 16th cent. (façade begun in 1644), contains good paintings.

The holy water basin to the right of the entrance is formed of an ancient cippus. To the left the Cappella Baglioni with frescoes by *Pinturicchio* (1501): on the left, the Annunciation (with the name and portrait of the painter); opposite to us the Adoration; to the right, Christ in the Temple; on the ceiling, four Sibyls. The pulpit is by *Simone da Campione* (1545). — The Choir contains a magnificent canopy in the early-Renaissance style by *Rocco da Vicenza* (1515). The majolica flooring was made at Deruta (1566). On the left a Pietà, on the right a Madonna by *Perugino*, 1521. — In the Sacristy, a Madonna by *Pinturicchio*, and a processional cross in enamel by *Paolo Vanni* (1393).

*Sant' Andrea* contains (3rd altar to the right) an altar-piece, Madonna and saints, by *Pinturicchio* (1508), with a copy of a letter by G. Baglione to the painter painted upon it.

Among other antiquities the 'House of Propertius' is shown, although it is certain that the poet was not born here (p. 67). In the *Palazzo Comunale* and on the church-wall of *San Lorenzo* are Roman inscriptions. *San Girolamo*, outside the town, contains an interesting fresco of the Betrothal of the Virgin by an unknown master. The upper part of the town commands an extensive view of the plain, with Foligno and Assisi. Traces of the earthquake of 1831 are still observed.

The train crosses the *Topino* and reaches —

25 M. **Foligno**, the junction of the Ancona line (R. 15).

*Mediocre Refreshment Room*. — 'Posto' (seat in a carriage) to the town (1/4 M.) 40 c., including luggage.

*Hotels*. *Posta*, by the gate, in the *Via della Fiera*, the main street, R., L., & A. 2-3, D. 4 fr., with restaurant and café, well spoken of; *UMBRIA*, clean. — *Trattoria Falcone*, *Via della Fiera*.

*Foligno*, a town with 8700 inhab., various industries, and an episcopal residence, lies in a fertile district, near the ancient *Fulginium*. In 1281 it was destroyed by Perugia, from 1305 to 1439 it was governed by the celebrated family of the Trinci, and in 1439 annexed to the States of the Church. The earthquake of 1832 occasioned serious damage.

At the entrance to the town a marble statue was erected in 1872 to the painter *Niccoldi Liberatore*, surnamed *l'Alunno*, the head of the school of Foligno (p. 57).

The *Via Cavour* leads to the Piazza Vittorio Emanuele.

The Via Giuseppe Piermarini on the right conducts us to the PINACOTECA, in the old *Chiesa di Belemme*, at the corner of the first side-street. It contains a few Roman sculptures (relief representing circus games) and some paintings by Umbrian masters: *Pier Antonio Mezzastris of Foligno*, 1. Madonna and angels, 3. Madonna with SS. John and Dominic, 4. Crucifixion, 5. Madonna with SS. Francis and John; in the middle, 57. *Dono dei Doni*, St. Catharine.

In the Piazza Vittorio Emanuele is the side-façade of the CATHEDRAL S. FELIZIANO, with a Romanesque portal (1201). The interior was modernised in the 16th and 17th centuries. To the left of the choir is an octagonal chapel, by *Antonio da Sangallo the Younger* (1527); some of the columns in the crypt date from the 9th century. — Opposite the side-portal is the *Palazzo Orfani*, with a Renaissance façade, unfortunately much injured. On the E. side of the piazza rises the *Palazzo del Governo*, the seat of the Trinci in 1398-1439. The chapel on the upper floor (custode in the Municipio, at the other end of the market-place) contains damaged frescoes by *Ottaviano Nelli* (1424; History of the Virgin, St. Joachim, and St. Anna; in the vestibule, Romulus and Remus).

The Via Principe Amedeo, No. 22 in which, on the right, is the handsome *Palazzo Deli* (1510), leads to the Piazza Giordano Bruno. The old church of *Santa Maria infra Portas*, in this piazza, with a portico of the 8th cent., contains numerous but mostly faded frescoes by Niccolò da Foligno. — The Gothic church of *San Domenico*, opposite, is now a gymnasium (Palestra Ginnastica).

The *Scuola d'Arti e Mestieri*, in the street of that name diverging from the Via Principe Amedeo, contains casts of many almost inaccessible monuments of Umbrian art, including the 'Temple of Clitumnus' (p. 73). — In the Piazza San Niccolò is the church of SAN NICCOLÒ, the second chapel to the right in which contains a large altar-piece (Nativity, with twelve saints at the sides and the Resurrection above) by Niccolò da Foligno (1492); the chapel to the right of the high-altar is adorned with a Coronation of the Virgin, by the same master.

About 1 M. to the E. of Foligno lies the church of *San Bartolomeo*, with a Martyrdom of St. Bartholomew by Niccolò da Foligno. About 2½ M. farther to the E., on the slope of the hills, is situated the *Abbadia di Sassovento*, with cloisters built in 1229, resembling those of *San Paolo Fuori a Roma* (p. 883).

About 5 M. to the W. of Foligno is *Bevagna* (1800 inhab.), on the *Clitumnus*, the ancient *Mevania* of the Umbri, with remains of an amphitheatre and other antiquities. The little churches of *San Silvestro* and *San Michele*, dating from the 12th cent., have façades by *Benedictus* (1195) and *Rodulfus* (1201) respectively. The former is restored as a 'national monument'.

From Bevagna (or from Foligno direct, 6 M.) we may visit the lofty Montefalco (*Abb. dell' Orso*, poor; *Posta*, near the gate), with about 1100 inhab., probably on the site of the Umbrian *Urvinum Horense*, one of the best places for the study of Umbrian painting. The church of *SAN LEONARDO*, by the *Porta di Spoleto*, contains a Madonna and saints by

*Francesco Melansio* of Montefalco (1515). In SANT' AGOSTINO are a Madonna, and saints, of the *Umbrian School* (1522; left wall). One of the most interesting churches is SAN FRANCESCO, built in the 14th cent., with a portal of 1585. On the entrance-wall, Annunciation and Nativity, by *Perugino*; wall of left aisle, Madonna and saints by *Tiberio d'Assisi* (1510); Crucifixion, Miracles of St. Antony, *School of Benozzo Gozzoli*; Madonna, an archangel, four saints, *Umbrian School* (1506); last chapel in the left aisle, Crucifixion and Christ appearing to Mary Magdalen, *School of Giotto*. The choir is adorned with "Frescoes by Benozzo Gozzoli" (1452), representing the legend of St. Francis, with portraits of popes, cardinals, and church-fathers; below the window, portraits of Dante, Petrarch, and Giotto. The most important of the frescoes on the wall of the right aisle are those by *Benozzo Gozzoli* (1452; Crucifixion, Christ blessing, four church-fathers, Madonna and four saints). — The PINACOTECA, in the principal piazza, adjoining the Municipio, contains three saints by *Lo Spagna* (?), a Madonna by *Benozzo Gozzoli* (?), and numerous other unimportant works. — The church of SAN FORTUNATO,  $\frac{1}{2}$  M. beyond the Porta di Spoleto, also possesses several interesting paintings. In the Cappella di San Francesco (to the left in the court), Legend of St. Francis, by *Tiberio d'Assisi* (1512); in the nave, seven angels by *Benozzo Gozzoli*; in the right aisle, Madonna adoring the Holy Child, by *Ben. Gozzoli* (1450). — A walk round the walls of the town affords magnificent "Views of the Umbrian plain.

The RAILWAY traverses the luxuriant, well-watered valley of the *Clitumnus*, whose herds of cattle are extolled by Virgil, to —

30 M. Trevi (*Locanda*, near the Porta del Lago, poor). The small town (1200 inhab.), the ancient *Trebia*, lies picturesquely on a steep hill to the left. The Pinacoteca in the Municipio contains three works by *Lo Spagna* (1. Coronation of the Virgin, after Ghirlandajo's painting at Narni, p. 80; 61. St. Cecilia; 65. St. Catharine). The church of SANT' EMILIANO, 12th cent., possesses an interesting portal (St. *Æmilian* between two lions) and three richly-ornamented altars by *Rocco da Vicenza* (1521).

About  $\frac{1}{4}$  M. beyond the Porta del Lago lies the church of SAN MARTINO (key at the Caffè Cecchini). In the outer chapel is a Madonna in glory, surrounded with four saints, by *Lo Spagna* (1512); above the entrance to the church, Madonna and two angels, by *Tiberio d'Assisi*; in the interior, St. Martin by *Lo Spagna* (? to the left), and Madonna, St. Francis, and St. Antony, of the *School of Foligno* (to the right). — The church of SANTA MARIA DELLE LAGRIME,  $\frac{3}{4}$  M. from the Porta del Cieco, on the way to the railway-station, was built in 1487 by *Antonio Marchissi* and possesses a fine portal by *Giovanni di Gian Pietro* of Venice, added in 1511. In the 1st chapel to the left is a Resurrection, by an *Umbrian Painter*; in the transept, to the left, Entombment, by *Lo Spagna*; 2nd chapel to the right, Adoration of the Magi, by *Perugino*; 1st chapel to the right, Annunciation, *Umbrian School*.

The small village of LE VENE,  $4\frac{1}{2}$  M. from Trevi, is next passed. Near it, to the left, we obtain a glimpse of a so-called *Temple*, sometimes regarded as that of *Clitumnus* mentioned by Pliny (Epist. 8, 8). The elegant little building, however, now known as the church of SAN SALVATORE, was constructed of the materials of ancient tombs not earlier than the 6th cent., as the Christian emblems (the vine and the cross), the twisted marble columns on the façade, and various inscriptions in the crypt and on the foundations testify. Near Le Vene the clear *Source of the Clitumnus*, now the *Moroggia*, beautifully described by Pliny, wells forth from the limestone-rock,

close to the road. On the height to the left is the village of *Campello*. On the way to (6 M.) Spoleto, to the left, in the village of *San Giacomo*, is a church the choir of which is adorned with frescoes by *Lo Spagna* (Coronation of the Virgin, Legend of St. James of Compostella; 1526). Beautiful road through richly cultivated land.

**40½ M. Spoleto.** — The town is ¼ M. distant; one-horse carr. ½ fr

**Hotels.** \*ALBERGO E RISTORAZIONE LUCINI, Via S. Caterina 1, in the upper town, near the theatre, R., L., & A. 2-2½, luncheon 2, D 3-5 (both incl. wine), pens. 5-7½ fr. (less for a long stay); POSTA, Piazza Garibaldi, in the lower part of the town, near the Porta San Gregorio (Pl. B, C, 1). — Trattoria della Ferrovia, to the right of the gate. — \*Caffè della Nazione and Birreria, Corso Vitt. Emanuele. — Bath, Piazza San Luca. — *Photographs* at Canè's. — Post & Telegraph Office, Piazza Vittorio Emanuele (Pl. B, 4).

*Spoleto*, the ancient *Spoletium*, very early the seat of a bishop, now an archiepiscopal see, is a busy town, beautifully situated, and containing some interesting objects of art. The chief occupations of its 7700 inhab. are the gathering of truffles in the surrounding woods and the preparation of preserved meats, vegetables, and fruits. Mining is also carried on.

In B. C. 242 a Roman colony was established in the ancient Umbrian town, and in 217 it vigorously repelled the attack of Hannibal, as Livy relates (22, 9). It subsequently became a Roman municipium, suffered severely during the civil wars of Sulla and Marius, and again at the hands of Totila and his Goths, after the fall of the W. Empire, though Theodosius the Great favoured it. The Longobards founded a duchy here (as in Benevento) in 569, the first holders of which were *Faroald* and *Artulf*. After the fall of the Carolingians, *Guido* of Spoleto even attained the dignity of Emperor, as well as his son *Lambert*, who was murdered in 886. In 1155 the prosperous town was destroyed by Frederick Barbarossa; and in the beginning of the 13th cent. it was incorporated with the States of the Church. The *Castile* of Spoleto, known as *La Rocca*, originally founded in pre-Roman times, was rebuilt in 1364 by Cardinal Albornoz, and completed by Pope Nicholas V. In 1499 it was inhabited by Lucrezia Borgia. It fell into the hands of the Piedmontese on 18th Sept., 1860, after a gallant defence by Major O'Reilly, an Irishman.

Entering by the *Porta San Gregorio* (Pl. B, C, 1), we follow the main street, which traverses the lower part of the town under various names and is continued through the upper town by the winding Via Umberto and Corso Vittorio Emanuele. About 5 min. from the gate a side-street diverges to the right, passing under a gateway of the Roman period, called the *Porta d'Annibale*, or *Porta della Fuga* (Pl. B, 2), in allusion to the above-mentioned resistance to Hannibal. We may continue to follow the main street, or take one of the direct but steep side-streets to the Corso Vittorio Emanuele, which leads to the piazza of the same name.

The PIAZZA VITTORIO EMANUELE (Pl. B, 4), in the centre of which is a *Monument to Victor Emmanuel* (1892), occupies the site of a *Roman Theatre* (over 370 ft. in diameter), of which remains were discovered beneath the piazza in 1891. The Via Sant' Agata, to the right as we enter the piazza, leads to the church of *Sant' Agata*, now a prison, with traces of Roman construction. The broad level street, near the *Prefettura*, leads to the left (S.) to the Porta San Luca (p. 16).

The Via Brignone ascends to the left from the Piazza Vittorio Emanuele to the Piazza Montani, and leads, a few paces farther on, round the corner to the left, to the Via dell' Arco di Druso, which runs under the half-sunken *Triumphal Arch of Drusus and Germanicus* to the PIAZZA DEL MERCATO (Pl. B, C, 4), the ancient Forum. The small staircase adjoining the arch leads to a picturesque monastery-court. — From this point we may enter the lower church of *Sant' Ansano*, with its damaged frescoes of the 11th cent., formerly dedicated to St. Isaac, a Syrian monk who founded the hermitages on the Monte Luco (p. 77).

From the fountain (restored in 1748) in the Piazza del Mercato the Via Municipio begins to ascend to the PALAZZO MUNICIPALE (Pl. C, 3, 4), which contains several inscriptions and the small *Pinacoteca*.

PINACOTECA. On the entrance-wall, early mediæval sculptures. — ROOM II. Entrance-wall, Handsome chimney-piece of the beginning of the 16th cent.; centre, Archaic inscription regulating the felling of timber in a sacred grove. — R. III. Entrance-wall, Madonna with saints, an admirable fresco by *Lo Spagna*; right wall, Three virtues and putti, by *Lo Spagna*. — R. IV. Right wall, Madonna, by *Bern. Campello* (1502); Adoration of the Holy Child, by *Lo Spagna* (?).

Below the terrace in front of the Palazzo, a *Roman House* with rich mosaic pavements has been brought to light. The house, originally belonging to the mother of the emperor Vespasian (p. 77), has been restored and adorned with the sculptures, coins, inscriptions, etc., found on its site (entrance from the Pal. Municipale).

The Via dell' Aringo, beginning opposite the main entrance of the Palazzo Municipale, leads past the *Palazzo Arroni*, with a fine portal and graffiti of mythological scenes, dating from the 16th century, to the —

\*CATHEDRAL OF SANTA MARIA ASSUNTA (Pl. C, D, 1), raised to its present dignity in 1067 and restored in the 12th century. The magnificent portico, in the early Renaissance style, was added in 1491; on each side of it is a stone pulpit. Above, Christ with Mary and John, a large mosaic by *Solsernus* (1207). The richly ornamented portal, of the 12th cent., bears on the left the name of *Gregorius Meliorantius*.

To the right of the vestibule (built by *Ambrogio da Milano*) is a BAPTISTERY (Cappella Eroli), containing frescoes in the style of *Giulio Romano*. The travertine font, with sculptures from the life of Christ, is also by *Ambrogio da Milano*. Several ancient fragments are built into the left side of the vestibule.

The INTERIOR of the cathedral was restored by *Bernini* about 1640. In the chapel immediately to the right of the entrance are some fragments of frescoes by *Pinturicchio* and a Crucifixion (1487), from Santi Giovanni e Paolo. — The CHOIR contains "Frescoes, the masterpiece of *Fra Filippo Lippi*, completed after his death by *Fra Diamante* in 1470: Annunciation, Birth of Christ, and Death of Mary; in the semicircle, Coronation and Assumption of the Virgin (damaged). — At the entrance to the chapel on the left of the choir, to the left, is the Tomb of *Fra Fil. Lippi* (d. 1469). The monument was erected by Lor. de' Medici; the epitaph is by Poliviano. Opposite is the monument of an Orsini, by *Ambrogio da Milano* (1489). —

The WINTER CHOIR, in the left aisle, contains good carving of the 15th cent., and a Madonna by *Lo Spagna*.

In the Piazza del Duomo, in front of the cathedral, probably stood the palace of the Longobard dukes. Adjacent is the *Chiesa della Manna d'Oro*, an elegant Renaissance building, founded in 1527. — The Via del Seminario, passing between the churches, descends to the Via Umberto (p. 74). In a side-street lies the small church of *Santi Giovanni e Paolo* (Pl. B, 3), generally difficult of access, which has a subterranean oratory, with frescoes dating from the 11th century.

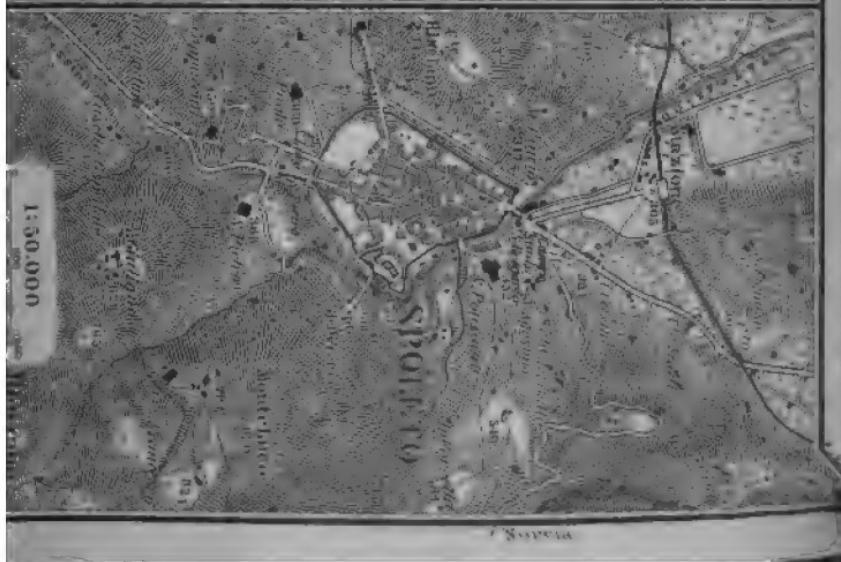
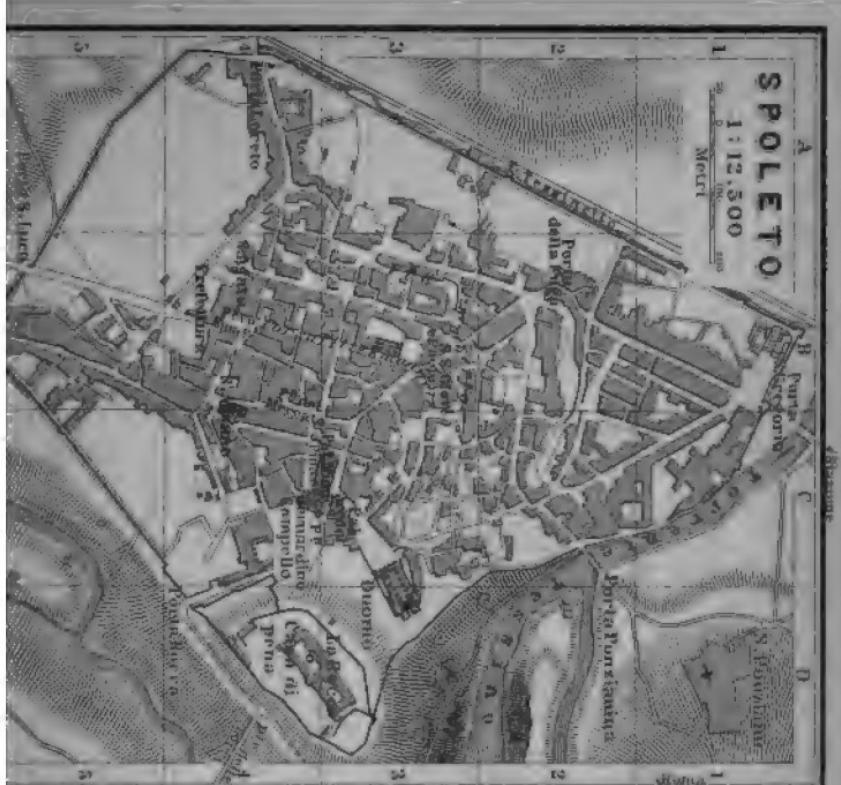
We now return to the Via del Municipio and follow it to the PIAZZA BERNARDINO CAMPBELLLO (Pl. C, 4), where a memorial slab commemorates the capture of the fortress in 1860. Passing the fountain, we leave the upper part of the Piazza by a street to the right, which passes immediately below the lower entrance of the fortress of *La Rocca*, now a prison. A little farther on, near the *Porta Rocca* (Pl. D, 4), we perceive, to the left, polygonal foundations, being remains of the ancient castle-wall.

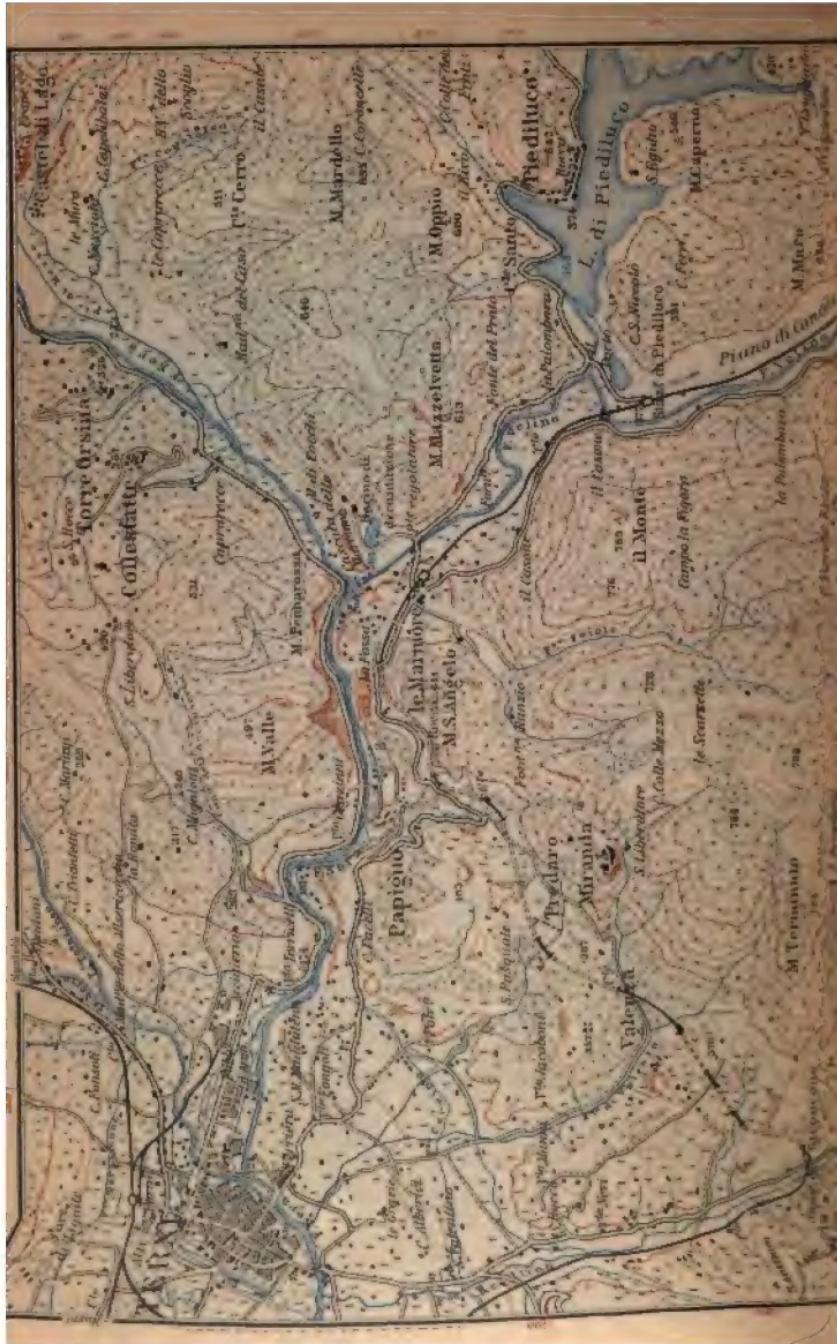
Outside the wall is a profound ravine, spanned by the imposing aqueduct \**Ponte delle Torri*, built of brick, which is used as a viaduct, uniting the town with Monte Luco (p. 77). It rests on ten arches, and is 290 ft. in height, and 231 yds. in length. Its construction is attributed to Theodelapius, third duke of Spoleto (604). The ground-plan is apparently Roman, while the pointed arches indicate a restoration in the 14th century. A window midway affords a view. Beyond the bridge we turn to the left, ascend a stony path to the aqueduct, and follow the direction of the latter. After 10-15 min. a more unbroken prospect is obtained, embracing the fortress and town and the spacious valley.

Returning to the bridge, we follow the road that passes under the arch of the aqueduct and runs to the S.W. along the edge of the gorge. In  $\frac{1}{4}$  hr. we reach the church of *San Pietro*, the cathedral until 1067, restored after its destruction in 1329. The reliefs on the façade are of different dates: those from the bestiaries (the wolf preaching; the fox feigning death) at the central portal are the oldest, and may date from the 11-12th cent.; those above (deaths of the righteous and of the sinner) are later. — At the top of Monte Luco is the small church of *San Giuliano*, where St. Isaac (p. 75) founded a monastery about 500.

A broad street leads in  $\frac{1}{4}$  hr. from San Pietro to the town-gate *Porta San Luca* (p. 74). Outside the gate (about 50 paces along the town-wall to the W., then to the left) lies the church of *San Paolo* (13th cent.), with a convent now used as a poorhouse. A picturesque walk may be taken to the right to the *Madonna di Loreto*, founded in 1572, with a later façade, and thence, following the arcades, to the *Porta Loreto*, whence the Via Loreto brings us back to the Via Umberto.

*A road issuing from the Porta San Gregorio, crossing the bridge, skirting the river to the right for 120 paces, and then ascending to*





the left, brings us to the church of *\*Sant' Agostino del Crocifisso*, formerly *San Salvatore*, the façade of which is conspicuous among the arcades of the new *Campo Santo*. This church, standing on a terrace within the cemetery, was erected in the 5th or 6th cent. on the site of a Roman temple, and was destroyed at an early date. The fine ancient Roman doors have been preserved, but the ivy wreaths and consoles with which they are adorned and also the three magnificent windows which pierce the façade are the work of the Christian architects. In the interior the nave was separated by twenty Doric columns from the aisles, which were built up on the conversion of the church into a monastery. Six antique columns with a Doric entablature are still preserved in the choir; and the octagonal dome rests upon eight gigantic columns, with curious imposts. — In the neighbourhood is the small 13th cent. church of *San Ponziano*.

The ascent of Monte Luco (2728 ft.;  $1\frac{1}{2}$  hr.) may be made from the Ponte delle Torri, if time permit. Refreshments at the Franciscan convent near the top (remuneration expected). The hermitages are now used as summer dwellings. The 'Fra Guardiano' conducts visitors to the best points of view. To the N. and E. lies the valley of the Clitumnus with Trevi, Foligno, Spello, and Assisi; then Perugia and the Central Apennines near Città di Castello and Gubbio. In the other directions the view is intercepted by the mountains in the vicinity. Towards the E. these are overtopped by the rocky peak of the Sibilla, often snow-clad. — Returning to the right we pass the former Capuchin monastery of *Santa Maria delle Grazie*, an ancient resort of pilgrims.

FROM SPOLETO TO NORCIA AND ASCOLI PICENO, 70 M. The road, which is full of scenic interest, crosses the Apennines obliquely. A post-omnibus runs daily to (30 M.) Norcia in  $6\frac{1}{2}$  hrs., starting at 4 a.m. and returning at 4 p.m. (fare 3 fr.; hours different in winter). One-horse carr. in 8 hrs., incl. halt at Ponte (fare 13 fr.). — The road at first ascends to the E. over a wooded slope, with fine prospects of the valley of the Maroggia (p. 79), and then descends in wide curves (short-cuts for walkers) to the imposing valley of the *Nera*, the right bank of which it then follows towards the N.E. Between ( $10\frac{1}{2}$  M.) *Piedipaterno* and ( $14\frac{1}{2}$  M.) *Ponte* (fair quarters at the diligence-office) it traverses several rocky ravines. Beyond *Cerreto* it reaches (17 M.) *Trionzo*, where a road to ( $12\frac{1}{2}$  M.) *Vissolo* diverges to the left. We now turn to the S.E. and enter the valley of the *Corno*, a tributary of the *Nera*. The road threads another rocky pass and enters the mountain-girt plain of Norcia.

30 M. *Norcia* (1970 ft.; *Abb. della Posta*), the Roman *Nursia*, is a clean little town with 4400 inhab. and several cloth-factories, situated at the W. base of the Monti Sibillini and still surrounded by its ancient walls. It was the birthplace of St. Benedict (ca. 480-543), of his sister Scholastica, and of Vespasia Pollia, mother of the Emp. Vespasian, whose family memorials were at *Vespasiae*,  $7\frac{1}{2}$  M. to the W. In the market-place is a statue of St. Benedict. The church of *San Benedetto* has an attractive Romanesque façade. The *Municipio* resembles a castle; the *Prefecture* has early-Romanesque arcades. The *Cathedral*, with a Romanesque portal and a rose-window, lies in ruins. In a house in a side-street is a *Loggia* with an early-Christian inscription.

The road to (40 M.) Ascoli ascends to the crest of the mountains in huge windings. [The bridle-path leads past the churchyard and across the plain to *San Pellegrino*, then ascends rapidly through a stony ravine, and rejoins the road.] At the top we enjoy a glorious view: to the S.E. is the *Gran Sasso* (9583 ft.), to the N.E. the *Monte de Pretara* or *Vettore* (8125 ft.), the highest summit of the Monti Sibillini. The bridle-path again quits the road and does not again join it before (15 $\frac{1}{2}$  M.) *Copo d'Acqua*. A road diverging to the S. about  $1\frac{1}{4}$  M. farther on (diligence from *Arquata*)

leads along the W. slope of the *Pizzo di Sevo* (7946 ft.) and past *Acciorni*, *Amatrice* (birthplace of Cola d'Amatrice, the painter), *Montereale*, *Pizzoli*, and *San Vittorino*, to *Aquila* (see *Baedeker's Southern Italy*). Our road then leads to the N.E., through the fine valley of the *Tronto*, to (20 M.) *Arquata* (Alb. della Posta, beyond the village; post-omnibus to Ascoli, 20 M., daily in 4 hrs., starting at 4 a.m., returning at 12.45 p.m., fare 3 fr.). — 2 $\frac{1}{2}$  M. *Acquasanta*, a summer-resort with warm sulphur-springs (carr. to Ascoli 5 fr.). The valley expands. — 40 M. *Ascoli Piceno*, see *Baedeker's Southern Italy*.

The RAILWAY now ascends for  $\frac{3}{4}$  hr. to its culminating point (2230 ft.) on *Monte Somma* (4040 ft.). — Passing through a long tunnel, it descends rapidly via (51 M.) *Giuncano*, in a romantic rocky gorge.

58 $\frac{1}{2}$  M. *Terni*. — The town is about  $\frac{1}{4}$  M. from the station. Cab to the Piazza Vittorio Emanuele 30-50 c., box 20 c.

Hotel. \*EUROPA & INGHILTERRA, Piazza Vitt. Emanuele 2, with baths and restaurant, R., L., & A. 3 $\frac{1}{2}$ , B. 1 $\frac{1}{4}$ , déj. 3, D. 5, omn.  $\frac{1}{2}$  fr. — Restaurants. *Aquila d'Oro* (also an unpretending inn), Strada Cornelio Tacito 30; *Falco d'Oro*, Strada Cornelio Tacito 21a (landlord procures bedrooms if desired). — *Caffè Elvesia*, near the Europa.

POST OFFICE, beside the Palazzo Pubblico. — PHOTOGRAPHS at *Angeletti's*, Via Nuova 8.

CARRIAGE to the Waterfalls ( $\frac{3}{4}$ , back  $\frac{1}{2}$  hr.): 1 person 5, 2 pers. 7, 3 pers. 9 fr., etc. (bargaining advisable); or at the hotels 7, 10, and 15 fr. respectively, besides which a fee of  $\frac{1}{2}$ -1 fr. is expected. — GUIDES (quite unnecessary) 3 fr. — The traveller should be abundantly provided with copper coins. At the different points of view contributions are levied by the custodians (15-20 c.); flowers and fossils from the *Velino* are offered for sale (also not more than 15-20 c.); besides which the patience is sorely tried by the importunities of a host of beggars and guides.

*Terni*, situated in the fertile valley of the *Nera* (the Roman *Nar*), with 9400 inhabitants and several manufactories, is the junction of the railways to *Rieti* and *Aquila*. It represents the ancient *Interamna*, where, it is believed, the historian Tacitus and the emperors Tacitus and Florianus were born. Remains of an amphitheatre in the grounds of the episcopal palace, Roman inscriptions and fragmentary sculptures in the *Palazzo Pubblico*, palaces of the Umbrian nobility, etc., are objects of interest. Pleasant walk on the ramparts, whence the beautiful *Nera* valley is surveyed: to the left *Collescipoli*, to the right *Cesi*, opposite the spectator *Narni*.

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The WATERFALLS OF TERNI may be reached on foot in 1 $\frac{1}{2}$  hr.; the whole excursion, including stay, requires about 4 hrs. (by carriage 3 hrs.; see above). Pedestrians may return by railway.

The RAILWAY (to *Rieti*; see *Baedeker's Southern Italy*) gradually ascends to the S., across the plain of the *Nera*, to (5 $\frac{1}{2}$  M.) *Stroncone*, the station for a village of the same name on the hill. Thence the line ascends rapidly, threading six tunnels. As the train emerges from the last two, we catch fine glimpses of the upper valley of the *Nera*. — 10 M. *Marmore* (50 min. from *Terni*, in the reverse direction 35 min.; fares 1 fr. 85, 1 fr. 30, 85 c.), about  $\frac{1}{2}$  M. from the waterfalls. — The railway now ascends the valley of the *Velino*. — 11 M. *Piediluco* (1 hr. from *Terni*; fares 2 fr. 5, 1 fr. 45,

95 c.), on the W. bank of the lake, opposite the village of that name (p. 80). A boat for the transit ( $\frac{1}{2}$  hr.;  $\frac{1}{2}$ -1 fr.) is not always to be had without delay. By road the distance is about  $2\frac{1}{4}$  M.

To reach the WATERFALLS from the station of Marmore (*Rail. Restaurant*, good) we turn first to the right, and 150 paces beyond the postman's hut No. 216, cross the railway. Paying no attention to the 'Custodi delle Cascate' here lying in wait, we keep to the left for about 10 paces, then turn to the right through vineyards and past some cottages. We then pass through the gate on the right (when closed, fee of 10-15 c.), and finally (6 min.) turn to the left for the upper fall (p. 80).

Two carriage-roads lead from Terni to the waterfalls. The NEW ROAD ( $4\frac{1}{2}$  M.), following the right bank of the Nera, and flanked with poplars, leaves the town near the railway-station at the Piazza Cornelio Tacito, crosses the brook Serra, and traverses the plain in a straight direction. On the right rises a government manufactory of weapons; on the left an armour-plate factory. We now approach the stream, the valley of which contracts. On each side tower lofty rocks, with slopes clad with luxuriant vegetation, while straight in front appear the ruins on the top of the Monte Sant' Angelo. — The picturesque OLD ROAD is reached from the piazza at Terni by passing the Albergo Europa and descending the Strada Garibaldi to the left. We at first follow the Rieti and Aquila road, which crosses the Nera just outside the gate, traversing gardens and olive-plantations. After 2 M. a broad road to the left descends into the valley of the Nera, while the highroad ascends gradually to the right. The former descends in windings past the village of Papigno, picturesquely situated on an isolated rock, ( $3\frac{1}{4}$  M.) crosses the Nera, and on the right bank, near the villa of Count Castelli-Graziani, reaches the new road mentioned above ( $1\frac{1}{4}$  M. to the falls).

The celebrated falls of the *Velino* (which here empties itself into the Nera), called the "Cascate delle Marmore", are about 650 ft. in height, and have few rivals in Europe in beauty of situation and volume of water. The rivulet is precipitated from the height in three leaps of about 65, 330, and 190 ft. respectively, the water falling perpendicularly at some places, and at others dashing furiously over rocks. The spray of the falls is seen from a considerable distance.

The *Velino* is so strongly impregnated with lime that its deposit continually raises its bed; and the plain of Rieti (1400 ft.) is therefore frequently exposed to the danger of inundation. In ancient times Manius Curius Dentatus endeavoured to counteract the evil by the construction of a canal (B.C. 271), which, though altered, is to this day in use. The rising of the bed of the river, however, rendered new measures necessary from time to time. Two other channels were afterwards excavated, the *Cava Reatina* or *Gregoriana* by Fieravante Fieravanti (p. 50) in 1422, and the *Cava Paolina* by Paul III. in 1546; these, however, proving unserviceable, Clement VIII. re-opened the original 'emissarium' of Dentatus in 1598. But new works are still from time to time necessary.

The finest views of the falls are obtained from the new road and from the following points. Before reaching the falls, we may ascend a rough path to the left, leading in 10 min. to the

finest view of the upper and central falls. — We now return to the road, retrace our steps (120 paces) to the cart-track on the left, and cross the Nera by a natural bridge, below which the water has hollowed its own channel. Where the path divides, we ascend gradually to the left. The surrounding rocks (in which there is a quarry) have been formed by the incrustations of the Velino. The channel on the right (*Cava Paolina*) is full in winter only. A steep ascent of 20-25 min. to the left, with a fine view of the fall, in the spray of which beautiful rainbows are occasionally formed, leads to a small pavilion of stone on a projecting rock, affording a beautiful survey of the principal fall and the valley of the Nera. We next ascend a flight of steps (4 min.), follow the path at the top for a few minutes more, then turn to the right, and come to a small house, with a garden through which we pass (10-15 c.). Then, beyond several houses, we reach in 8 min. the road to Rieti and Aquila (p. 78), near the pointsman's cabin No. 216. The station of *Marmore* (p. 78) is seen to the left.

If time permit, an excursion may be made by following the road to the left (without crossing the railway), which in a few min. passes to the right bank of the Velino. In less than  $\frac{1}{2}$  hr. we reach the beautiful *Lake of Piediluco* (408 acres), where the road forks. The branch to the right leads to the railway-station of Piediluco (p. 78), while the main road follows the bank of the lake to the (20 min.) village of *Piediluco* (tolerable inn), with its ruined castle (Rocca).

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The RAILWAY TO ORTE intersects the rich valley of the Nera. To the right on the hill lies *Cesi*, 5 M. to the N.W. of Terni, to the right of the San Gemini and Todi road (p. 66), with remains of ancient polygonal walls and interesting subterranean grottoes. To the left, *Collescipoli*.

66<sup>1/2</sup> M. *Narni* (*Angelo*, fair, with electric light and view from the back-windows), the ancient Umbrian *Narnia* (originally *Nequinum*), birthplace of the Emperor Nerva, Pope John XIII. (965-72), and Erasmus of Narni, surnamed *Gattamelata*, the well-known 'condottiere' of the 15th century. Pop. 2900. It is picturesquely situated,  $\frac{3}{4}$  M. from the station, on a lofty rock (1190 ft.) on the *Ner*, now *Nera*, at the point where the river forces its way through a narrow ravine to the Tiber (omn. up 75, down 50 c.). The old castle is now a prison. — The *Cathedral*, erected in the 13th cent., with a vestibule of 1497, and dedicated to St. Juvenalis, the first bishop (369), is architecturally interesting. — The *Town Hall*, on the façade of which are 14th cent. sculptures, contains a Coronation of *Mary* by *Ghirlandajo*, spoiled by retouching. The garden of the church of *San Bernardo* affords a good view of the valley of the *Nera* and of the abbey of *Santiag* on the farther bank.

*From Narni to Perugia via Todi*, see p. 68.

From Narni a road leads to the N.W. to the (6 M.) venerable and finely situated Umbrian mountain-town of **Amelia**, Lat. *Ameria* (1390 ft.; inn outside the gate), mentioned by Cicero in his oration *Pro Roscio Amerino*, with admirably preserved Cyclopean walls and other antiquities.

The train turns towards the narrowing valley of the Nera, and passes close to the so-called *Bridge of Augustus* (on the left), which spanned the river immediately below Narni in three huge arches, and belonged to the Via Flaminia (p. 113), leading to Bevagna (p. 72). The arch next to the left bank, 60 ft. in height, still stands, but of the two others only the piers remain.

The train continues to follow the valley of the Nera, with its beautiful plantations of evergreen oaks. Beyond (71 M.) *Nera Montoro* we pass through two tunnels, and then (near the influx of the Nera) cross the *Tiber*, which in 1860-70 formed the boundary between the Kingdom of Italy and the Papal States. — Near —

77 M. **Orte** (\**Rail. Restaurant*) we reach the main line from Chiusi to Rome (see p. 88).

## 11. From Florence to Rome via (*Arezzo*) Terontola and Chiusi.

196 M. RAILWAY. This is the shortest route from Florence to Rome. Express in 5 $\frac{1}{4}$ -8 hrs. (fares 39 fr. 80, 27 fr. 50 c.; comp. p. xiv); ordinary train in 12 hrs. (fares 36 fr. 75 c., 25 fr., 16 fr. 10 c.); no change of carriages. — The digression from Orte (p. 88) to the beautiful waterfalls of Terni (p. 79) is recommended to all who have sufficient time.

From *Florence* to *Terontola*, 76 M., see pp. 41-50. The main line to Rome diverges to the right (S.) from the branch-line to Perugia, Assisi, and Foligno, and at first skirts the W. bank of the Trasimene Lake (comp. p. 50).

82 M. *Castiglione del Lago*, lying to the left on a promontory extending into the lake, possesses an old palazzo of the Duchi della Cornia, built by Galeazzo Alessi.

86 $\frac{1}{2}$  M. *Panicale*, a small place 4 M. to the S.E. of the station, with unimportant frescoes in its churches by Perugino and his school. — The line takes a W. direction and joins the line from Siena in the valley of the *Chiana* (R. 6).

93 $\frac{1}{2}$  M. **Chiusi**. — The RAILWAY STATION (\**Restaurant*) is about 1 $\frac{1}{2}$  M. from the town, on the hill to the right. 'Posto' (seat in a carriage) to the town 1 fr., two 'posti' 1 $\frac{1}{2}$  fr.

**Hotels.** CORONA, outside the Porta San Pietro, R. & L. 1 $\frac{1}{2}$ -2, B.  $\frac{3}{4}$ , déj. 2, D. 2 $\frac{1}{2}$  fr. incl. wine, clean; ITALIA, PORSENNA, ETRURIA, all near the station.

The custodian of the ETRUSCAN ANTIQUITIES and the museum is *Giuseppe Giometti*. The best guide to the tombs is *Oreste Mignoni*. The road to the tombs is very muddy in wet weather. — Travellers are cautioned against making purchases of Etruscan antiquities at Chiusi, as 'antiquities' from Etruscan tombs are largely manufactured here.

*Chiusi* (820 ft.; 1800 inhab.), the ancient Clusium, one of the twelve Etruscan capitals, frequently mentioned in the wars against BAEDKEK. Italy II. 18th Edition.

Rome and as the headquarters of Porsenna, was fearfully devastated by malaria in the middle ages; but under the grand-dukes of the House of Lorraine the Val di Chiana was gradually drained, and the town recovered from these disasters. The walls are mediæval; a few relics of those of the Etruscan period are traceable near the cathedral, outside the *Porta delle Torri*. A walk thence round the town to the *Porta Romana*, also called *Porta di San Pietro*, affords pleasing views of the S. portion of the Chiana Valley, Città della Pieve, the mountains of Cetona, to the N. the lakes of Chiusi and Montepulciano, and the latter town itself. Under the town extends a labyrinth of subterranean passages (inaccessible), the precise object of which is unknown; but they probably belonged to an elaborate system of drainage, as the ancient Etruscans excelled in works of this kind, and were even in advance of many modern nations.

The interesting *Museo Etrusco* (adm.  $1\frac{1}{2}$  fr.) contains a valuable collection of objects found in the Etruscan tombs around Chiusi, such as vases (including several curious polychrome urns), dishes, bronzes, mirrors, sarcophagi, and especially cinerary urns, chiefly of terracotta, with a few of alabaster and travertine.

The *Cathedral of Santa Mustiola* (recently restored) consists almost entirely of fragments of ancient buildings; the eighteen columns of unequal thickness in the interior, and the tomb of St. Mustiola are derived from a similar source. The sacristy contains a mass-book illuminated with admirable miniatures of the 16th cent., chiefly by artists of the Sienese school. The walls of the arcades in the cathedral square bear numerous Etruscan and Roman inscriptions.

The great attraction of Chiusi are the \*ETRUSCAN TOMBS (guide, see p. 81), situated in isolated hills at some distance from the town. The most important are the following: to the N.E. the *Deposito del Granduca*, 3 M. (private property; fee  $1\frac{1}{2}$ -1 fr.); near it the most important of all, the *Deposito della Scimmia*, with paintings representing gladiatorial combats. The *Deposito del Poggio Gajelli*, which is supposed, but without authority, to be the *Mausoleum of Porsenna* mentioned by Pliny and Varro, is 3 M. distant and much dilapidated. To the N.W., the *Deposito delle Monache*, 2 M.; then, to the S.E., the *Deposito del Colle*, with mural paintings, 1 M. from the town. Near *Santa Caterina*, on the way to the station, are small catacombs of the early-Christian period, and near them a Roman tomb.

About  $3\frac{1}{2}$  M. to the S.W. of Chiusi lies the little town of *Sarteano* (about 1970 ft.), above which rises an ancient castle. The *Villa Bargagli* contains a collection of sarcophagi, vases, small bronzes, and other antiquities found in the neighbourhood, to which admission is courteously granted.

A diligence runs from the Chiusi station in 1 hr. to the (5 M.) loftily situated town of *Città della Pieve* (1605 ft.), with 2200 inhab., the birth-place of *Pietro Vanucci* (1446-1524), surnamed *Perugino* after Perugia, which was the chief scene of his labours (comp. p. 57). The town possesses several of his pictures, but they are works of his later period, hastily painted and chiefly done by his pupils, as the master apparently deemed *active place not capable of appreciating works of a more elaborate*



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kind. — The oratory *dei Disciplinati*, or *Santa Maria dei Bianchi*, contains an Adoration of the Magi, one of the largest pictures by Perugino; two letters of the artist from Perugia (1504) are shown with regard to the price of this fresco, reducing it from 200 to 75 ducats. — In the *Cathedral* (interior modernised) is the Baptism of Christ (first chapel to the left), and in the choir a Madonna with SS. Peter, Paul, Gervasius, and Protasius, 1513. The picture of St. Antony with St. Paulus Eremita and St. Marcellus in *Sant' Agostino*, belonged originally to the church of *Sant' Antonio*. All these pictures are by Perugino. — Outside the Orvieto gate is the church of *Santa Maria dei Servi*, containing remains of a Crucifixion by Perugino, dating from 1517.

The road leading from Città della Pieve in an E. direction to Perugia (31 M.) was formerly much frequented.

About  $7\frac{1}{2}$  M. to the S.W. of Chiusi (carriage in  $1\frac{1}{4}$  hr.), and at the same distance to the W. of Città della Pieve, lies the small town of *Cetona*, commanded by a mediæval castle. The *Palazzo Terosi* contains a small collection of antiquities found in the neighbourhood (visitors generally admitted on presenting their cards), such as handsome polychrome and richly gilded urns; an elephant's tusk with archaic reliefs from the *Odyssey*, etc. — Picturesque grounds at the back of the palace.

The RAILWAY descends the Chiana valley. 104 M. *Ficulle*; the village,  $2\frac{1}{2}$  M. distant, lies on a hill to the left. 112 M. *Allerona*. Near Orvieto the Chiana falls into the *Paglia*, a turbulent tributary of the Tiber. The rock here is tertiary sandstone, while at Orvieto the volcanic district begins, of which the central point is the lake of Bolsena (p. 87).

$118\frac{1}{2}$  M. Stat. *Orvieto* (440 ft.; Rail. Restaurant), at the base of the hill occupied by the town, to which a cable-tramway (*Funicolare*; 5 min.; 30 c.), 520 yds. in length, ascends at a gradient of 27 : 100, passing through a tunnel under the *Fortezza*. Hotel-omni-buses wait at the upper end of the cable-tramway.

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**Orvieto.** — Hotels. \*GRAND HÔTEL DELLE BELLE ARTI, Corso Cavour, R. 3-5, B.  $1\frac{1}{2}$ , déj. 3, D. 5 fr., both incl. wine; ALB. TORDI & AQUILA BIANCA, Via Garibaldi, behind the Palazzo del Comune, R., L., & A.  $1\frac{1}{2}$ -3, B. 1, déj. 3, D. 4 (both incl. wine), omn.  $\frac{1}{2}$  fr., well spoken of; ITALIA, Via del Popolo 5, ALB. & TRATTORIA CORNELIO, Piazza Cornelio 1, at both R., L., & A.  $1\frac{1}{2}$  fr.; TRATTORIA DEL DUOMO, Via del Duomo, nearly opposite the cathedral, clean, R.  $1\frac{1}{2}$  fr. — *Café* in the Piazza Vittorio Emanuele.

The *Wine* of Orvieto is esteemed both here and at Rome.

*Photographs* sold by Armoni, near the Cathedral.

Orvieto (1165 ft.; 7300 inhab.), a small town and episcopal residence, on an isolated tufa rock, occupies the site of *Volsinii*, one of the twelve capitals of the Etruscan League. Volsinii, after various vicissitudes was taken and destroyed in B.C. 264 by the Romans, who are said to have carried off 2000 statues. The wealth of the ancient town has been proved by the discovery of numerous vases, trinkets, and statues. A new town, the *Urbibentum* of Procopius, arose on the site, and was called *Urbs Vetus* in the 8th cent., whence is derived its modern name. In the middle ages it was a great stronghold of the Guelphs, and often afforded refuge to the popes. About 4-5 hrs. is sufficient for a hasty visit to the town.

From the E. entrance to the town, where the terminus of the cable-tramway is situated, near the old castle mentioned at p. 86.

runs the *Corso Cavour*, the principal street of Orvieto. Two mediæval towers rise in this street; opposite the first is the *Via del Duomo*, leading straight to the *Piazza Santa Maria* with the far-famed —

\*\***Cathedral** (Pl. 1), a magnificent example of the Italian Gothic style, and one of the most interesting edifices in Italy, founded in consequence of the 'Miracle of Bolsena' (comp. p. 87). The building was begun about 1285, perhaps by *Arnolfo di Cambio*, and the work progressed so rapidly that in 1309 Bishop Guido di Farnese was able to read the first mass in the church. It consists of a nave and aisles, with transept and rectangular choir. It is  $114\frac{1}{2}$  yds. long and 36 yds. wide, and like the cathedrals of Florence and Siena is constructed of alternate courses of black and white stone. This cathedral, like those in other towns, once constituted a great arena for the display of artistic skill. The guardians of the building were unwearied in providing for its ornamentation, and like the curators of modern museums who are zealous to secure works by the best artists, they did all in their power to obtain the services of the first masters of the day for the embellishment of their church.

The \***FAÇADE**, with its three gables, 44 yds. wide and 160 ft. high, is gorgeously enriched with sculptures and (freely restored) mosaics, and is probably the largest and most gorgeous 'polychrome' monument in existence. Though it was begun in 1310 under the supervision and according to the plans of *Lorenzo Maitani* of Siena, its upper part was not finished until the 16th century.

The excellent **BAS-RELIEFS** on the lower parts of the pillars, which in many respects are characteristic of the transitional style preceding the Renaissance, represent scenes from the Old and New Testament: 1st pillar to the left, from the Creation down to Tubal Cain; 2nd, Abraham, genealogy of the Virgin; 3rd, History of Christ and Mary; 4th, Last Judgment with Paradise and Hell; above are the bronze emblems of the Evangelists, by *Lor. Maitani*. Above the principal portal, a *Madonna* under a canopy, in marble, by *Andrea Pisano*. On the margin of the large square panel, in the centre of which is a rose-window, are small marble statues of prophets and (above) Apostles, by *Raffaello da Montelupo* (1660 et seq.).

Above the doors and in the three pointed gables are **MOSAICS** on a golden ground, of various periods (14-19th cent.): Annunciation, Nuptials of the Virgin, Baptism of Christ, Coronation of the Virgin; the last, the principal picture, is the highest.

The \***Interior** has recently been admirably restored. It is constructed, like that of the Siena cathedral, of alternate layers of dark and light stone (black basalt and greyish-yellow limestone from the vicinity). On each side four columns and two pillars separate the nave, which is 131 ft. in height, from the lower aisles. Above the round-arched arcades is a gallery adorned with rich carving. The windows are pointed, and the upper parts filled with stained glass. The visible frame-work of the roof was formerly richly ornamented.

In the **LEFT AISLE**, *Madonna* and *St. Catharine*, a fresco by *Gentile da Fabriano* (1428; much damaged). Before this stands a fine marble font, the lower part by *Luca di Giovanni* (1390), the upper by *Sano di Matteo* (1407).

— In the **NAVE**, to the right, a fine marble holy water basin by *Ant. Federighi* (p. 21). — In the **CHOIR**, frescoes from the life of the Virgin by *Ugolino di Prete Ilario* and *Pietro di Puccio*. By the high-altar (on both sides), the *Annunziata* by *Mocchi*. On each side is an altar by *Sannicheli* of Verona, with reliefs in marble by *Mosca*: on the left, *Visitation of Mary*; to the right, *Adoration of the Magi*.

**Right Transept.** The \*\*CAPPELLA NUOVA (best light in the morning), containing a miraculous image of the Virgin (*Madonna di San Brizio*), occupies an important page in the annals of Italian art. Don Francesco di Barone, the superintendent of the cathedral-mosaics, having heard that the 'famous painter and monk' *Fra Angelico da Fiesole* was not engaged during the summer in Rome (where he had been working at the Vatican), invited him to Orvieto, and secured his services for the decoration of the chapel. In 1447 *Fra Angelico* accordingly worked here, but for three months only, during which time he executed two panels of the vaulting above the altar representing Christ in the glory as Judge, and prophets to the right. Nothing more was done till 1499-1506, when the work was continued and completed by *Luca Signorelli*. These paintings are the chief attraction here. The first fresco to the left of the entrance shows the overthrow of Anti-christ, who is represented in the foreground, preaching; the two devout figures, in the corner to the left, are said to be portraits of Signorelli and *Fra Angelico*. The wall on the side by which we enter has been skilfully covered with representations of the symbols of the Sun and Moon and the Death of the Two Witnesses. — Next in order are the Resurrection of the Dead and the Punishment of the Condemned; then, on the wall of the altar, (right) Descent into Hell, and (left) Ascent into Heaven, and lastly, adjoining the first picture, Paradise. — Below these are medallions of poets of the future life, surrounded with scenes from their works. On the ceiling: Apostles, angels with the instruments of the Passion, patriarchs and church-fathers, virgins and martyrs. — These paintings are the most important work produced during the 15th century. In the mastery of form, in the boldness of motion and of foreshortening, and in the acquaintance with the nude, Signorelli is by no means unworthy of comparison with Michael Angelo, who, according to Vasari, borrowed several motives from these works for his Last Judgment in the Sixtine Chapel. — *Signorelli* also completed the decoration of the vaulting, and painted the fine Entombment in the niche behind the Pieta of *Scalza* (1572).

Opposite, in the *Left Transept*, is the CAPPELLA DEL CORPORALE, where, behind the principal altar, is a canopy of marble mosaic, containing a silver reliquary, in which is preserved the blood-stained chalice-cloth (*corporale*) connected with the Miracle of Bolsena (p. 87). The reliquary, executed by *Ugolino di Maestro Vieri* of Siena in 1337, and resembling in form the facade of the cathedral, is about 4½ ft. broad, 2 ft. high, and 440 lbs. in weight. The Passion and the 'Miracle' are represented on it in transparent enamel; it is exhibited to the public on Corpus Christi and on Easter Day, but at other times it is shown only by permission of the Sindaco. Modern frescoes of the 'Miracle of Bolsena' by *Ugolino di Prete Ilario* (1857-64). Over the altar on the left, a Madonna by *Lippo Memmi*.

Opposite the cathedral is the *Opera del Duomo* (Pl. 2; C, 3). Adjoining the cathedral on the right, behind, are the *Palazzo Vescovile* (1264) and, more in front, the —

PALAZZO DEI PAPI or *Palazzo Soliano* (Pl. C, D, 3), founded by Pope Boniface VIII. in 1296, and recently restored. The large hall in the latter now contains the *Museo Municipale* (open daily); tickets (1½ fr.) are obtained at Armoni's photograph-shop (p. 83), at the corner of the Piazza and the Via del Duomo.

ETRUSCAN COLLECTION. Weapons, bronzes, pottery, etc., from the Etruscan Necropolis (p. 86). Plan of the excavations. Reconstruction of an early-Etruscan grave. Architectural ornaments in terracotta, from a Roman temple, the remains of which were discovered in a new street near the *Giardino Pubblico*.

MEDIEVAL WORKS OF ART belonging to the *Opera del Duomo*. These include statues of the Apostles by *Mosca*, *Scalza*, *Toti*, *Giovanni da Bologna*, and others; two fine designs on parchment for the facade of the cathedral (one, probably the older, showing only a single gable) and a sketch (also on

parchment) for a pulpit, which was never completed; a beautifully carved and inlaid reading-desk; a precious reliquary by *Ugolino di Maestro Vieri* and *Vita da Siena*; an enamelled censer of the 16th cent.; vestments; two statues representing the Annunciation, by *Friedrich of Freiburg* (14th cent.); two specimen frescoes by *Signorelli* (not later than 1500), representing himself and a certain Niccolò Franceschi; a Madonna, a fine statue by *Giov. Pisano*, partly coloured, etc.

In the street behind the Pal. dei Papi is the *Palazzo Marsciano* ('Uffizi finanziari'), by *Ant. da Sangallo the Younger*.

The Corso Cavour leads to the W. to the Piazza Vittorio Emanuele, with the *Palazzo del Comune* (Pl. 4; B, 3), dating from the 12th cent. and restored in the 14th, the still unfinished façade of which was renewed by *Scalza* in 1585. — Adjacent is the church of *Sant' Andrea* (Pl. 3; B, 3), with a twelve-sided tower of the 11th cent. and a restored façade. In the interior are paintings of the 14th and 15th cent., and a late-Gothic pulpit, the ornamentation on the back of which dates from the 9th century. — Farther to the N.W., by the Via Malabranca, is *San Giovannale* (Pl. 5; A, B, 3), an 11th cent. church, with early-Gothic choir, altar of 1170, and fragments of old frescoes of 1312 and 1399 (entrance in the Via Volsinii, to the left).

We now return and proceed from the Corso Cavour to the left to the Piazza del Popolo, with the *Pal. del Popolo* or *del Capitano*, the rear of which is interesting (12th cent.). — Passing through the archway and then taking the Via degli Orti to the right and the Vicolo degli Orti to the left, we reach *San Domenico* (Pl. 6; C, 2). In the S. transept of this church is the monument of Cardinal de Braye (d. 1282), by *Arnolfo di Cambio*; the crypt was built by *Sammicheli* (1518-23).

The *Fortress*, constructed by Cardinal Albornoz in 1364, and situated at the N.E. entrance of the town (p. 83), has been converted into a garden with an amphitheatre for public performances. Fine view of the valley of the Tiber and the Umbrian mountains. — The custodian of the garden keeps the key of the famous adjacent well, *Il Pozzo di San Patrizio*, which was begun by *Ant. da Sangallo the Younger* in 1527, and completed by *Mosca* in 1540. It is partly hewn in the tufa rock, partly built of masonry, and is 203 ft. deep, and 43 ft. wide. Two separate spiral staircases wind round the shaft; the water-carrying asses descended by one, and ascended by the other (see 60 c.; 248 steps).

The winding road between the town and the ( $2\frac{1}{2}$  M.) station passes within about 200 paces of an extensive ETRUSCAN NECROPOLIS, discovered by Riccardo Mancini in 1874 (comp. Pl. A, B, 2).

The tombs date chiefly from the 5th cent. B. C., and some of them were found intact. Their façades, as elsewhere, are constructed of three large stones, two of which, placed nearly upright, are roofed by the third. Adjoining the entrance is inscribed the name of the deceased in the ancient Etruscan character. The inner chamber is square in form, and covered with the primitive kind of vaulting in which the stones are laid horizontally, each overlapping the one below it. The tombs contained many tinted vases, of Greek, and particularly of Corinthian and Attic work-

manship, and articles of native manufacture, the most important being black terracotta vases with patterns impressed on them. Some of these are in the Pal. dei Papi (p. 85); others are in the possession of Signor Mancini (Corso Cavour, No. 85) and Count Eug. Faina (opposite the cathedral), both of whom obligingly admit visitors. An iron gate, with an inscription, leads to the recently discovered *Tombe Mancini*, one of which retains its original contents.

About  $1\frac{1}{2}$  M. beyond the Porta Romana is *La Badia*, the ruined abbey-church of San Severo, dating from the 11th century.

The EXCURSION TO THE LAKE OF BOLSENA is most conveniently made from Orvieto (one-horse carr. to Bolsena, 12 M., in about 3 hrs., 10-12 fr.; bargain beforehand). — Quitting Orvieto by the Porta Maggiore or W. gate, the road at first descends into the valley but soon re-ascends with many windings (fine retrospect of the town) through a well-cultivated district to a monotonous plateau, which it traverses for some time. Finally we descend abruptly to (4 hrs.) —

Bolsena (*Stella d'Oro*, in the main street), a poor little town with 2200 inhab., picturesquely situated on the N.E. bank of the lake, a little below the site of *Volsinii Novi*, which arose after the destruction of the older *Volsinii* (p. 83). The present town contains inscriptions, columns, and sculptures of this Roman municipium. The *Museo Comunale*, in the Piazza, contains a Roman sarcophagus with the triumph of Bacchus. The ruins are reached in a few minutes by an antique causeway of basalt. Beautiful view of the lake.

The church of *Santa Cristina* was founded in the 11th cent., and embellished with its fine Renaissance façade by Cardinal Giov. Medici, afterwards Pope Leo X., in 1503. Above the doors are two terracotta reliefs by *Andrea della Robbia*.

INTERIOR. To the right of the choir is a bust of Santa Lucia, of the school of the *Robbia*, beneath a wooden crucifix of the 14th century. A portal in the left aisle dates from the 11th cent.; the relief represents the Five Wise Virgins and the Adoration of the Magi. Beneath the church, in the space before the entrance to the *Catacombs*, stands a terracotta altar, of the school of the *Robbia*; to the right, above the stone with which St. Christina, a maiden of Bolsena, was drowned in 278, is the *Altar del Miracolo* (see below), beneath a canopy of the 8th century. Adjacent is the *Tomb of the Saint*, below a modern canopy. Several good frescoes have recently been discovered here under the whitewash. — The curé also keeps the key of a small *Museum*, with inscriptions and glass vessels from the catacombs, Longobard antiquities, and a terracotta statue of St. Christina, dating from the beginning of the 16th century.

The '*Miracle of Bolsena*', the subject of a celebrated fresco by *Raphael* in the Vatican (p. 327), occurred in 1263. A Bohemian priest, who was somewhat sceptical as to the doctrine of transubstantiation, was convinced of its truth by the miraculous appearance of drops of blood on the host which he had just consecrated. In commemoration of this, Pope Urban IV. instituted the festival of Corpus Domini in 1264 and ordered the erection of the superb cathedral of Orvieto (p. 84).

The remains of an ancient Amphitheatre are preserved about  $1\frac{1}{2}$  M. from the town.

The Lake of Bolsena, the ancient *Lacus Volsiniensis*, 995 ft. above the sea-level, a circular sheet of water, 27 M. in circumference and 480 ft. deep, is the vast crater of an extinct volcano, which formed the central

point of a wide sphere of volcanic agency, extending as far as Orvieto. The lake abounds in fish (its eels are mentioned by Dante, *Purg.* xxiv. 24); but the banks, especially on the W. side, are bleak and deserted, owing to the malaria, which is not easily dispersed by the wind from the confined basin of the lake. The monotony of the surface is relieved by the two picturesque islands of *Bisentina* (1184 ft.) and the rocky *Martana* (1286 ft.). On the latter Amalasuntha, Queen of the Goths, the only daughter of Theodoric the Great, was imprisoned in 534, and afterwards strangled whilst bathing, by order of her cousin Theodatus, whom she had elevated to the rank of co-regent. The church in the island of Bisentina was erected by the Farnese family and embellished by the Carracci. It contains the relics of St. Christina.

From Bolsena the road leads towards the S., at first on the bank of the lake, then partly by a steep ascent, to ( $7\frac{1}{2}$  M.) *Montefiascone* (p. 91).

The RAILWAY FROM ORVIETO TO ORTE AND ROMA now traverses the wooded valley of the *Tiber*, the broad, stony bed of which bears traces of numerous inundations. Two tunnels. To the left lies *Baschi*. 126 M. *Castiglione Teverino*. The river is crossed. 130 M. *Alviano*.

136 M. *Attigliano* (\**Buffet*), the junction for Viterbo, p. 91.

$139\frac{1}{2}$  M. *Bassano Teverino*, on a hill to the right.

The small *Lake of Bassano*, formerly *Lacus Vadimonis*, now dried up, is famous in ancient history as the scene of the great victories of the Romans over the Etruscans, B.C. 309 and 283. Pliny the Younger (*Ep.* viii. 20) has described the lake with its 'floating islands'. — About 3 M. farther to the N.W. is *Bomarzo*, picturesquely situated on a precipitous rock, near the ancient *Polimaritum*, where extensive excavations have been made.

The train passes through several tunnels, and skirts the right bank of the *Tiber*.

144 M. *Orte* (\**Rail. Restaurant*), where the railway from Foligno (Perugia and Ancona; R. 10) unites with the main line. The high-lying town, about 2 M. to the N., is the ancient *Horta*, but presents no object of interest beyond its situation. Pop. 2900.

The train descends the valley of the *Tiber* on the right bank. The lofty and indented ridge of *Mount Soracte* (p. 89) becomes visible, at first to the left, then to the right. To the left, on the other side of the river, lie *San Vito* and *Otricoli*, the latter a small place 6 M. distant from Orte, near the site of the ancient *Otriculum*, where numerous antiquities (p. 338, etc.), have been excavated. — 150 M. *Gallese*. Farther on, high above the left bank, is the small town of *Magliano*.

153 M. *Città Castellana Station*, situated near *Borghetto*, with a ruined castle on the height to the right. To the left is the *Ponte Felice* (see below).

The following is an attractive day's excursion. From the station (carr. to Calvi in 3 hrs.) we proceed to the N.E. by the Otricoli (see above) and Narni (p. 80) road. This crosses the *Tiber* by the handsome *Ponte Felice*, formerly of great importance for the traffic between Rome and the N.E. provinces; it was built by Augustus for the *Via Flaminia* (p. 113) and reconstructed by *Sixtus V.* in 1589. After 2 M. a road, diverging to the right, leads to (3 M.) *Magliano Sabino* (728 ft.) and (10 M.) *Calvi* (1815 ft.). From *Calvi* we ascend (with guide) to (2 hrs.) the top of *Monte San Pancrazio* (3370 ft.; chapel), a fine point of view. Thence we descend via the convent of *Io Speco* (rmnts.) and *Stigli* to (4½ hrs.) Narni (p. 80). The finest

point of the descent is the ravine of *Vasciano*. We reach the above-mentioned road about  $2\frac{1}{2}$  M. from Narni; it enters the town below the castle (Rocca).

The station of Cività Castellana lies about 5 M. from the town (carriages at the station). A bridge, erected by Clement XI. in 1712, carries the road into the town across a ravine, 120 ft. in depth.

**Civitá Castellana** (475 ft.; *Alb. Natalucci*, good cuisine), with 4300 inhab., is picturesquely situated 500 ft. above the sea, near the site of *Falerii*, the town of the *Falisci*, an important centre of S. Etruria, which was captured by Camillus in B. C. 396 and destroyed by the Romans in B. C. 214. The inhabitants were removed to the Roman *Falerium Novum* (see below), a much less strong fortification, but they returned in the middle ages to the site of the original town. The *Cathedral of Santa Maria*, rebuilt in the 16th cent., retains a handsome portico erected (according to the inscription) in 1210, by *Laurentius Romanus*, his son *Jacobus*, and his grandson *Cosmas*; the bust in mosaic of Christ over the door to the right is by *Jacobus*. A flight of steps leads from the high-altar to a chapel on the left with two tablets of rich Cosmato work. Some of the columns in the crypt are ancient. — The *Citadel*, erected by Alexander VI. in 1500 from a design by *Ant. da Sangallo the Elder*, was enlarged by Julius II. and Leo X. In the deep ravines by which the town is enclosed and at other points in the vicinity, a few fragments of ancient walls and numerous Etruscan tombs hewn in the rock are preserved. — At the highest point of the town district, in the Contrada Lo Scasato, the remains of an *Etruscan Temple* were discovered in 1887; while another, known as the *Temple of Juno Quiritis*, was found in the Contrada Celle, the valley to the N.E. of the town.

An interesting excursion may be made to the ruins of *Falerii* (now pronounced *Fälleri*), about  $3\frac{1}{2}$  M. to the N.W. of Civitá Castellana by the highroad. A shorter route (about 3 M.) passes numerous rock-tombs. The town of *Falerium Novum* or *Colonia Junonia*, founded by the Romans about 240 in the place of the destroyed Etruscan town, was nearly in the form of a triangle,  $1\frac{1}{2}$  M. in circumference; the well preserved walls are protected by square towers and penetrated by gates, of which the *Porta di Giove* on the W., and the *Porta del Bove*, on the S.E. are worthy of a visit. Near the latter are the theatre (of Roman construction), the *piscina*, [and what is regarded as the forum, at the back of the theatre. At the *Porta di Giove*, within the walls, is the interesting ruin of the *Abbadia di Santa Maria*, of the 12th century. In the nave, antique columns. The adjoining building contains inscriptions, statues, etc., the result of excavations made here. An amphitheatre has also been discovered.

Civitá Castellana is a starting-point for the Soracte: there and back about 7 hrs. A good road (one-horse carriage, 6-8 fr., in about 2 hrs.; on foot  $3\frac{1}{2}$  hrs.) leads to *Sant' Oreste*, formerly called *San Rest(i)o* and in the 10th cent. *Sant' Edisto*, a village about 1 hr. from the summit.

**Soracte**, mentioned by Horace (*Carm. i. 9: Vides ut alta stet nive candidum Soracte*) and Virgil (*Aen. xi. 785: Summe deum sancti custos Soractis Apollo*), is a limestone ridge, descending precipitously on both sides, extending 3-4 M. from N.W. to S. E., and culminating in several peaks of different heights. On the slope which gradually descends towards the S. E. is situated *Sant' Oreste*. Leaving the village to the right, the stony

path ascends gradually to the left, and in  $\frac{3}{4}$  hr. reaches the monastery of *San Silvestro* (2120 ft.), founded in 746 by Carloman, son of Charles Martel and brother of Pepin. The central and highest summit (2265 ft.), with the church of *San Silvestro* and a small disused monastery, may now be reached in 5-6 minutes. In ancient times a temple of Apollo occupied this site. The "View, uninterrupted in every direction, embraces several snow-clad peaks of the Central Apennines, the Sabine, Volsclian, and Alban Mts., the sea (to the W.), the Lago di Bracciano, and the Ciminiar Forest (to the N.).

— We may descend from *Sant' Oreste* to (3 hrs.) *Stimigliano* (see below), about  $1\frac{1}{2}$  M. before which we are ferried across the Tiber (10 c.).

The Civit  Castellana road next leads to ( $7\frac{1}{2}$  M.) *Nepi*, finally crossing the *Rio Falisco* by means of a handsome viaduct. A more direct footpath ( $5\frac{1}{2}$  M.) crosses the *Fosso dell' Isola* to the S. and then follows the heights. About  $3\frac{1}{2}$  M. from Civit  Castellana this latter route passes the village of *Castel Sant' Elia*. The ancient church of *Sant' Elia*, built about 1000 on the site of a temple of Diana and restored by Pius IX., contains rude frescoes of the 11th cent. and is now preserved as a 'monumento nazionale' (keys kept by the sindaco and by the Frati del Santuario, above the church). The footpath joins the road at the entrance to the town.

*Nepi* (*Crivellari's Inn*; another in the piazza), with 2200 inhab., the Etruscan *Nepete* or *Nepet*, afterwards *Colonia Nepensis*, is now an episcopal seat and surrounded by mediaval walls and towers. The elegant Renaissance *Palazzo Municipale*, in the market-place, contains a few Roman sculptures and inscriptions. The *Cattedrale* dates from the 11th cent., but its crypt is older. The picturesque ruined *Castello*, to the E. of the town, occupies the site of an ancient castle rebuilt by Ant. da Sangallo the Elder in 1499 for Pope Alexander VI., and restored by Paul III. Lucretia Borgia resided here in 1500 after the death of her first husband. Below the castle, near the *Porta Romana*, are some squared blocks of tufa belonging to *Etruscan Walls*. — About 6 M. farther to the W. lies *Sutri* (p. 96).

As the train proceeds, Civit  Castellana (p. 89) becomes visible for a short time to the right. The train crosses to the left bank of the Tiber.  $160\frac{1}{2}$  M. *Stimigliano* (Locanda and Osteria della Posta, at the station) and (165 M.) *Poggio Mirteto* are both situated in the mountainous district of the *Sabina*, where olive-trees abound. 172 M. *Fara Sabina* lies near the ruins of *Cures*, the ancient Sabine town where Numa Pompilius was born.

The line follows the left bank of the Tiber to (180 M.) *Monte Rotondo*. The village (Trattoria Vitt. Emanuele, in the Piazza), with 4000 inhab., to the left, 2 M. higher (fine view of the Sabine Mts.), has an old castle of the Orsini, now belonging to the Piombino family. It was stormed by Garibaldi on 26th Oct., 1867. About 1 M. to the S.E. is *Mentana* (p. 374), where he was defeated on 3rd Nov. by the Papal and French troops.

From Monte Rotondo to Rome, a journey of  $\frac{3}{4}$  hr., the line follows the direction of the ancient *Via Salara*. At (186 $\frac{1}{2}$  M.) *Castel Giubileo* (p. 372) we catch our first glimpse of the dome of St. Peter's at Rome, which vanishes again as we approach the *Anio* (p. 372). To the left are the Sabine and Alban mountains. —  $192\frac{1}{2}$  M. *Portonaccio*. The train describes a wide circuit round the city, and just beyond the *Porta Maggiore* passes the so-called temple of *Minerva Medica* (p. 176; left).

196 M. *Rome*, see p. 127.

## 12. From Attigliano to Viterbo and Rome.

This line is of little importance except for visitors to Viterbo. There are no express trains and no through-trains (comp. p. 82). — **FROM ATTIGLIANO TO VITERBO**, 25 M., railway (*Rete Adriatica*) in 1 $\frac{1}{4}$ -1 $\frac{1}{2}$  hr. (fares 4 fr. 55, 3 fr. 20, 2 fr. 5 c.). — **FROM VITERBO TO ROME**, 54 M., railway (*Rete Mediterranea*) in 2 $\frac{1}{4}$ -2 $\frac{3}{4}$  hrs. (fares 9 fr. 90, 6 fr. 95, 4 fr. 50 c.).

*Attigliano*, see p. 88. — The train crosses the *Tiber*, passes (3 $\frac{1}{2}$  M.) *Sipicciiano* and (10 $\frac{1}{2}$  M.) *Grotte Santo Stefano*, and reaches —

**16 $\frac{1}{2}$  M. Montefiascone** (1325 ft.). The station, at which omnibuses and carriages meet the trains, lies on the Viterbo road, nearly 3 M. from the high-lying town. About 100 paces before we reach the town-gate, on the road to *Bagnorea* (see below), we pass *San Flaviano*, a curious church of 1030, restored by Urban IV. in 1262 in the Gothic style (but with round arches). The interesting façade is turned towards the valley. Frescoes of the 14th cent. were discovered in the interior in 1896. The lower church contains the alleged tomb in front of the high-altar of *Canon Johannes Fugger* of Augsburg, with the inscription —

EST. EST. EST. PR(opter) NIM(ium) — EST HIC  
IO(annes) DE VC DO(minus) — MEVS MORTUS EST.

It is recorded of this ecclesiastic, that, when travelling, he directed his valet to precede him and to inscribe the word 'Est' on the doors of the hostellries where the best wine was to be had. On the door of the inn at Montefiascone ('bottle mountain') the 'Est' was written three times, and the good canon relished the wine here so highly that he never got any farther. The best muscatel of the district is still known as *Est Est* (1 fr. per 'fiaschetto').

The little town (2010 ft.; *Albergo Aquila Nera*, outside the gate, well spoken of), with 3100 inhab., probably occupies the site of the *Fanum Voltumnae*, the most sacred shrine of the Etruscans. The uncompleted *Cathedral* of *Santa Margherita*, with an octagonal dome, was one of the earliest works of *Sannicheli* (16th cent.). The upper part of the town commands a magnificent view: N. the lake of Bolsena as far as the chain of Monte Amiata, E. the Umbrian Apennines, S. the extensive plain of ancient Etruria and the Ciminian Forest, W. as far as the sea.

An attractive road leads to the E. from Montefiascone to (4 M.) *Marta* ("Osteria del Comune, with good 'chowder'"), a pleasant old town at the point where the *Marta* issues from the S.W. corner of the lake. The trip back may be made by boat (3 fr.; bargaining necessary), with a visit to *Martana* (p. 88). From the bank of the lake a steepish path ascends to (1 $\frac{1}{2}$  hr.) Montefiascone. — *Toscanella* (p. 95) lies about 9 M. to the S. of *Marta*.

To (7 $\frac{1}{2}$  M.) *Bolsena*, see p. 87. — The direct road to Orvieto, which diverges at *San Flaviano* (see above), does not touch *Bolsena*, but remains on the height to the E. A branch to the right leads to (3 M.) *Bagnorea* (the ancient *Balneum Regis*), picturesquely situated on a hill surrounded by ravines, and interesting to geologists.

The railway to Viterbo runs to the S. through a bleak and unattractive plain. To the right, shortly after a tunnel, lies part of the ancient *Via Cassia* (p. 368).

**25 M. Viterbo.** — **Stations.** *Stazione Adriatica* (Pl. B, 1; small buffet), to the N. of the town, outside the Porta Fiorentina. *Stazione Porta Romana or Mediterranea* (Pl. C, 5), for the line to Rome, to the S.E., outside the Porta Romana. There is no passenger-service between the stations; the line shewn on the plan is used for goods only. — **Cabs** to the town, 1-2 pers. 70 c., each additional pers. 35 c., trunk 20 c.

**Hotels.** SCHENARDI (Pl. c; B, 3), near the Piazza, with a frequented caf  and a good trattoria; GRANDORI (Pl. a; B, 1), at the Porta Fiorentina, h tel garni, R. from  $1\frac{1}{2}$  fr.; ANGELO (Pl. b; B, 3), Piazza Vittorio Emanuele, at the corner of the Via dell' Orologio Vecchio, R.  $1\frac{1}{2}$  fr.; TRE RE (Pl. d; B, 3), Piazza Vittorio Emanuele; ALB. E TRATTORIA ARDUINI, Via Principessa Margherita 22, well spoken of.

**Post Office**, Piazza del Plebiscito (Pl. B, 3). — **PHOTOGRAPHS** at *Polossi's*, Vicolo della Ficunaccia (Pl. C, 2).

**Viterbo**, an episcopal residence with 15,300 inhab., surrounded by ancient Longobard walls and towers, is situated in a plain on the N. side of the Ciminian Forest. It was the central point of the extensive grant called the 'patrimony of St. Peter', made by the Countess Matilda of Tuscia (d. 1115) to the papal see, and is frequently mentioned as a residence of the popes, and as the scene of the papal elections in the 13th century. Viterbo, called by old Italian authors the 'city of handsome fountains and beautiful women', still presents an abundance of fine architectural details and picturesque points.

The centre of the town is occupied by the *Piazza del Plebiscito* (Pl. B, 3), in which rises the \***PALAZZO MUNICIPALE**, begun in 1264, with a beautiful portico of the 15th cent. and frescoed rooms of the end of the 17th century. The court contains an elegant fountain and six large Etruscan sarcophagus-lids with recumbent figures. To the right is the entrance to the *Museo Municipale* (key on the 1st floor; fee  $\frac{1}{2}$ -1 fr.).

**Room I.** Lids of Etruscan sarcophagi with recumbent figures, some bearing inscriptions; Etruscan, Roman, and medi val antiquities; also (at the window) the 'Decree of Desiderius, King of the Longobards', and the *Tabula Cibellaria*, forgeries of the notorious *Annius* of Viterbo, a Dominican monk who died at Rome in 1502. On the wall to the right, *Madonna* by *Lorenzo da Viterbo*. — **Room II.** \**Piet * from the church of *San Francesco* (p. 94), painted by *Sebastiano del Piombo* under the influence of *Michael Angelo*; an ancient but ruined replica of the Scourging of Christ (p. 882), by the same; a Baptism of Christ from *San Giovanni de' Fiorentini*, also ascribed to *Sebastiano* (school-piece); and a few other paintings. By the exit, *Portrait-bust* in terracotta, probably by *Andrea della Robbia* (1510). — **Room III.** *Aquamanile* of the 12th cent.; medi val sculptures, including a sphinx from *Santa Maria* in *Grado* (1286).

Passing through the archway to the right of the Palazzo Municipale, we reach in a few yards the elegant portal of the church of *Santa Maria della Salute* (13th cent.; Pl. B, 3). — In the N.E. angle of the Piazza del Plebiscito, at the beginning of the *Via dell' Indipendenza*, is the small church of *Sant' Angelo* (Pl. B, 3), on the facade of which is a Roman sarcophagus, with the Hunt of Meleager; above is a 16th cent. inscription in honour of the beautiful *Galiana*, on whose account, like Helen of old, a war is said to have raged in 1135 between noble families of Rome and Viterbo, in which the latter were victorious. Opposite, at the other corner of the *Via*





dell' Indipendenza, are a lion and a palm-tree, the cognizance of Viterbo, corresponding to a similar group at the other end of the Piazza, at the corner of the Via San Lorenzo.

The VIA SAN LORENZO leads to the cathedral; No. 7 in the first side-street to the right is the interesting *Palazzo Chigi* (15th cent.). Before reaching the cathedral we cross the little *Piazza della Morte*, with a mediæval fountain, whence a large bridge leads to the PIAZZA SAN LORENZO (Pl. A, 4), in front of the cathedral. This is the spot where in July, 1155, Pope Hadrian IV. (Nicholas Breakspeare, an Englishman) compelled the Emp. Frederick I., as his vassal, to hold his stirrup. To the left of the cathedral is a palace of the 13th century. To the right, approached by a flight of steps, is the dilapidated but picturesque *Palazzo Vescovile* of the 13th cent., in which, by order of Charles of Anjou, the Conclave elected Gregory X. pope in 1271, John XXI. in 1276, and Martin IV. in 1281.

The CATHEDRAL OF SAN LORENZO is a handsome Romanesque basilica of the 12th cent., with a Gothic campanile, restored in the 16th century.

INTERIOR. The fantastic capitals of the columns should be noticed. At the end of the right aisle is the new tomb of Pope John XXI.; the ancient tomb of 1277 is opposite, in the left aisle, behind the door. In the choir-chapel to the left is a fresco, Christ with four saints, ascribed to *Lorenzo da Viterbo* (1472). — At the high-altar of this church, in 1271, Guy de Montfort, son of Simon de Montfort, Earl of Leicester, assassinated Henry, nephew of Henry III. and son of Richard, Earl of Cornwall, King of the Germans, in order thereby to avenge the death of his father, who had fallen at the battle of Evesham in 1265 when fighting against Henry III. Dante mentions this deed and places the assassin in the seventh region of hell (Inf. xii. 120). Other versions of the story mention the church of San Silvestro (now del Gesù) as the scene of the crime.

We return to the Piazza della Morte and enter (to the right) the Via Principe Umberto (Pl. B, C, 4), which skirts the N. side of a quarter containing many mediæval houses (especially in the Piazza San Pellegrino, at the E. end of the Vicolo San Pellegrino). From the Via Principe Umberto the Via Annio leads to the left to the PIAZZA FONTANA GRANDE (Pl. C, 4), in which rises the largest fountain in the town, erected in the Gothic style in the 13th cent. (restored in the 15th cent.). This square is connected with the Piazza del Plebiscito (p. 92) by the Via Cavour, with the Porta Romana by the Via Garibaldi, and with the Porta della Verità to the N.E. by side-streets.

Outside the Porta della Verità (Pl. C, 3) lies the former church of *Santa Maria della Verità*, now used as a public hall (key in the Scuola Tecnica; fine monastery-court). The Cappella Mazzatosta, to the right, is adorned with \*Frescoes by *Lorenzo da Viterbo* (completed in 1469), representing the Marriage of the Virgin, the Annunciation, the Nativity, the Ascension, saints, and prophets, with numerous portraits. The majolica floor-tiles in front of the altar date from the 15th century. — In the Strada di Circonvallazione, 200 paces to the N. of the Porta della Verità, to the left, beside

the town-wall, are some scanty remains of a palace built by Frederick II.

Re-entering the Porta della Verità, we follow the Vicolo della Porta to the right to the little Romanesque church of *San Giovanni in Zoccoli* (11th cent.; Pl. C, 3). Thence the Via Mazzini and the Vicolo della Ficunaccia, ascending to the right, bring us to the church of *Santa Rosa* (Pl. C, 2), a railed side-chapel in which contains the blackened mummy of that saint, who was born here in the 13th cent., and urged the people to rise against the Emp. Frederick II. Her festival is Sept. 4th. The altar-piece opposite is by the modern German painter Wittmer. — We now descend to the Corso Vittorio Emanuele (Pl. B, C, 2, 3), which is joined on the N.W. by the Via Principessa Margarita.

In the PIAZZA DELLA ROCCA (Pl. B, 2) stands a fountain of 1566, ascribed to *Vignola*, adjacent to which is the Gothic church of *San Francesco*. In the left transept of the latter is the tomb of Pope Clement IV. (d. 1268), to the right, and in the right transept that of Hadrian V. (d. 1276), to the left; to the left of the high-altar is a cardinal's tomb of 1536, and in the left transept another of 1446.

Outside the Porta Fiorentina lies the *Giardino Pubblico* (Pl. A, B, 1, 2), with its gay flower-beds, and busts of Victor Emmanuel, Prince Amedeo of Savoy, Cavour, Garibaldi, and Mazzini.

**EXCURSIONS.** About  $1\frac{1}{4}$  M. to the N.E. of Viterbo (one-horse cab 1 fr.) is the handsome pilgrimage-church of *Santa Maria della Quercia* (1470-1520). The route thither turns to the right outside the Porta Fiorentina, crosses the railway, and follows the Via della Quercia (comp. Pl. C, 1). The reliefs in the lunettes of the entrance are by Andrea della Robbia (1508); the wooden ceiling is by Ant. da Sangallo the Younger (1519-26); the ciborium is by Andrea Bregno (1490). One of the two courts of the adjoining Dominican monastery has a Renaissance loggia supported on Gothic foundations; both courts have pretty fountains. — About  $1\frac{1}{4}$  M. farther on is the small town of *Bagnaja* (cab there and back, incl. stay at La Quercia, 3 fr.). The Via di Mezzo leads to the right from the principal piazza to the charming *Villa Lante*, built in the 15-16th cent., the summer-residence of the ducal family of that name, with fine fountains and splendid live-oaks (visitors admitted; fee  $\frac{1}{2}$  fr.).

About  $5\frac{1}{2}$  M. to the N. of Viterbo and  $1\frac{1}{4}$  M. to the E. of the road to *Civitella d'Agliana*, near the *Casale del Fontanile*, are the ruins of *Férente*, the Etruscan *Ferentinum*, birthplace of the Emperor Otho. In the 11th cent. it was destroyed by the inhabitants of Viterbo on account of its heretical tendencies, for the Ferentines represented the Saviour on the cross with open eyes, instead of closed, as was thought more orthodox. Such at least is the account of the chroniclers. Among the extensive mediæval, Roman, and Etruscan remains, a *Theatre* of peculiar and primitive construction, with later additions, deserves notice. The return to Viterbo through the romantic valley of the *Acqua Rossa* is recommended.

About 2 M. to the W. of Viterbo is *Il Bulicame*, a warm sulphurous spring, mentioned by Dante (Inf. xiv. 70) and still used for baths. The Stabilimento Bagni lies 1 M. to the S.E. The attractive road thither ( $\frac{3}{4}$  hr.) leads straight on from the Porta Faul (Pl. A, 4) and commands a fine view of Viterbo. The route to the left from the Porta Faul across the small bridge leads direct to *Castel d'Asso* (see below).

*Castel d'Asso*, 5 M. to the W. of Viterbo, may be visited on horseback or on foot. About  $\frac{1}{2}$  M. to the W. of the Bulicame we turn to the left, traverse two ravines, turn again ( $1\frac{1}{4}$  M. to the S.) to the right, and

2 M. more reach the valley, which contains a succession of *Etruscan Tombs*, hewn in the rock. The fronts of these are architecturally designed, and bear some resemblance to the rock-tombs of Egypt; numerous inscriptions. On the opposite hill are the picturesque ruins of a mediæval castle and the scanty remains of an ancient village, probably the *Castellum Axia* of Cicero.

FROM VITERBO TO TOSCANELLA, about  $1\frac{1}{2}$  M., diligence ( $1\frac{1}{2}$  fr.) daily, except Sun., in 3 hrs., starting at the Alb. dell' Angelo. A vettura-corriera also plies daily. — Toscanella (544 ft.; *Rosa Brunamonte's Inn*, Via della Torre del Lavello), the ancient *Toscana*, is a mediæval-looking town of 3600 inhab., with walls and towers. Outside the Viterbo gate is a picturesque ravine, with several Etruscan tombs. Amidst the ruins of the ancient *Axx*, on the height to the right, is the Romanesque church of *San Pietro* ( $\frac{5}{4}$  M. from the town), dating from the 9th cent., and restored in 1039, though part of the florid façade is later. In the interior are a tabernacle of 1093, choir-screens from the original church, and (to the right of the choir) frescoes of the 11th century. The crypt is ancient. The custodian lives adjacent, in the dilapidated bishop's palace. — The adjacent church of *Santa Maria*, in the valley, was built in 1060-1206 and has a picturesque façade. The pulpit has been put together out of ancient and modern fragments. On the choir-wall is an interesting fresco of the Last Judgment. Custodian at the Palazzo Comunale. Both churches are now disused. The old Romanesque church of the *Gonfalone della Rosa* and *San Silvestro* are also interesting. — From Toscanella to Corneto, see p. 7.

The highroad from Viterbo to Rome gradually ascends the slopes of the Mons Ciminius. About  $9\frac{1}{2}$  M. from Viterbo the road to *Caprarola* (p. 96) diverges to the left. About 3 M. farther on is *Roneiglione* (p. 96).

The RAILWAY FROM VITERBO TO ROME (p. 91), opened in 1894, has brought within the reach of modern traffic the interesting sites of Southern Etruria, which have almost been forgotten since the shortest carriage-road to Rome, which led through them, has been deserted by tourists. — From the station outside the Porta Romana (1145 ft.; Pl. C, 5) the railway gradually ascends, crossing several deep ravines. —  $2\frac{1}{2}$  M. *San Martino al Cimino* (1270 ft.). The village (1840 ft.) lies over 1 M. from the station, at the foot of the *Ciminian Forest*, the culminating point of which rises to the height of 3465 ft. The Mons Ciminius was once considered the impregnable bulwark of Central Etruria, until the Consul Q. Fabius Rullianus, B.C. 310, successfully traversed it and signally defeated the Etruscans. To the right we have a view across the plain to the Monte Argentario (p. 4); to the left are the wooded heights of the Monte Fogliano (3168 ft.), which conceal the Lago di Vico (p. 96).

$8\frac{1}{2}$  M. *Vetralla* (1300 ft.). The little town (Albergo Centrale), with 3000 inhab. and the 12th cent. basilica of *San Francesco*, lies  $1\frac{1}{4}$  M. to the right of the station, near the Roman *Forum Cassii*. Oak-woods and abrupt hills of tufa diversify the landscape.

From Vetralla a visit may be paid (with guide) to the *Necropolis of Norchia*. We follow the road to Corneto for about  $2\frac{1}{4}$  M., and then a rough track over a bleak moor for 3 M. more. The valley of graves here is similar to that of Castel d'Asso (p. 94), but more imposing. Two of the tombs are Greek in style. On the other side of the valley a town named *Orcle* stood in the 9th cent., of which only the ruins of the castle and church now remain. — *Bieda*, the ancient *Biera*, now a poor village  $\frac{1}{2}$  M. to the S. of Vetralla, possesses similar rock-tombs and two ancient *Idæs*.

12 M. *Barbarano* (1495 ft.), on a barren moor, is the highest point of the railway. — A viaduct of seven arches, 160 ft. in height, crosses the deep bed of the *Fosso Cacchiano*.

15 M. *Capranica* (1305 ft.). The little town (*Ab. dell' Angelo*, dirty), with 3000 inhab. and two pointed church-towers, lies  $1\frac{3}{4}$  M. to the left of the principal station. Close to the town is the station of *Madonna del Piano*, on the branch-line that diverges from Capranica to (5 M.) *Ronciglione* (*Aquila d'Oro*), a quaint little town (5000 inhab.), rising with its walls and towers above a rocky ravine and commanded by a ruined castle. About  $1\frac{1}{4}$  M. to the N.W. is the *Lago di Vico*, an extinct crater, 11 M. in circumference, 165 ft. deep, and surrounded by woods.

An excursion may be taken from Capranica ( $2\frac{1}{2}$  M.,  $4\frac{1}{4}$  M. from the principal station) or from Ronciglione (3 M.) to the little town of *Sutri* (*Ab. Vanucci*), the ancient Etruscan *Sutrium*, picturesquely situated on the crest of an isolated volcanic hill. Sutrium is frequently mentioned as the ally of Rome in the wars against the Etruscans, from whom it was wrested by Camillus in B.C. 389 (*Claustra Etruriae*), and in 388 it became a Roman colony. In mediæval history Sutri is known for the synod of 1096, which deposed Pope Sylvester III. and Pope Gregory VI. for simony. The deep ravine of the *Fosso Cacchiano* contains numerous Etruscan tombs, and, on the S. side, fragments of the ancient walls. Three of the five gates are ancient, two towards the S., and the *Porta Furia* on the N. side (said to be so named after M. *Furius Camillus*), now built up. Outside the *Porta Romana*, at the foot of an eminence near the *Villa Savorelli*, is situated an *Amphitheatre*, hewn in the rock, dating from Augustus, erroneously regarded by some as Etruscan (axes 55 and 44 yds. respectively; key at the *Municipio*). The rocks above contain numerous tomb-chambers, one of which has been converted into a church, where, according to various local traditions, the early Christians used to celebrate divine service. Below the church is an ancient crypt. The pillars of an imposing aqueduct are still to be seen across the valley. — A bridle-path leads in  $2\frac{1}{2}$ /4 hrs. from Sutri to *Trevignano* (comp. p. 97). — From Sutri to Nepi, see p. 90.

The little hill-town of *Caprarola* (5000 inhab.) is reached by footpaths in about 1 hr. from Ronciglione. Carriages follow the Viterbo road for about 3 M. and then diverge to the right for 1 M. more. The lofty \**Palazzo Farnese* at Caprarola, built about 1547-49 by *Vignola* for Cardinal Alexander Farnese, nephew of Paul III., is one of the most magnificent châteaux of the Renaissance. It is now in the possession of Count Caserta. The ground-plan is pentagonal, with a central rotunda; the round central court, with its arcades, is adjoined by five wings of equal size. The chief façade looks towards the town (S.E.). The saloons and other apartments are adorned with frescoes of scenes from the history of the Farnese family, allegories, etc., by *Federigo*, *Giovanni*, and *Taddeo Zuccheri*; the staircase by *Antonio Tempesta*. The fine view ranges across the hilly country, with the ancient Etruscan cities of Nepi, Sutri, and Falerii, to Mt. *Soracte*; in the distance rise the dome of St. Peter's and the Volscian hills, to the E. the Apennines, and to the S.E. the Abruzzi. The beautiful gardens and the charming *Palazzina*, also designed by *Vignola*, are not open to the public.

$17\frac{1}{2}$  M. *Bassano di Sutri* (1215 ft.), the next station, is preceded and followed by a viaduct. —  $20\frac{1}{2}$  M. *Oriolo Romano* (1235 ft.), with an old park of the Altieri family. — The line now descends, passes through a tunnel, and crosses several viaducts.  $23\frac{1}{2}$  M. *Mansiana* (1110 ft.) is beautifully situated among woods, on the slope of Monte Calvario (1775 ft.). — Beyond another tunnel we reach —

26 $\frac{1}{2}$  M. Bracciano (915 ft.; *Alb. Sabazio*, with trattoria, on the main road from the station, very fair; *Alb. della Posta*, Via Flavia, fair). The station commands a beautiful view of the town with its imposing mediæval castle, and of the Lago di Bracciano with the towns of Trevignano (to the left), with the Rocca Romana above it, and Anguillara (to the right), between which Mt. Soracte and the blue Sabine mountains appear in the distance. Bracciano has 3000 inhabitants.

The \**Castle*, built by the Orsini in the 15th cent., but the property of the Princes Odescalchi since the end of the 17th, conveys a good idea of the character of a mediæval stronghold. It is said on this account to have riveted the attention of Sir Walter Scott in 1832 far more powerfully than the ruins of antiquity. Permission to inspect the castle is obtained at the 'Amministrazione del Principe Odescalchi', in the piazza immediately below the castle. Under the archway leading to the main court is a large and ancient fresco (under glass), representing the Orsini family. In the interior of the castle, which is being restored, are fine early-Renaissance furniture, mediæval timber ceilings, and family portraits. The view from the battlements is fine.

The Lake of Bracciano (525 ft.), the *Lacus Sabatinus* of antiquity, is about 20 M. in circumference and 530 ft. deep; its circular form and the heights encircling it indicate that it was once a crater. It is famed for its fish, and the slopes are well cultivated, the upper parts being wooded.

A road leads along the N.E. bank of the lake to (7 M.) Trevignano. About 1 $\frac{1}{4}$  M. from Bracciano a path ascends to the left to the church of *San Liberato*, erected, as the inscription states, upon the site of an ancient villa. In the vicinity stood the ancient *Forum Clodii*. In the valley to the N.E. are the wine-cellars of Prince Odescalchi. About 3 M. farther on, nearly  $\frac{3}{4}$  M. to the left of the road, lie the thermal sulphur springs of the *Baths of Vicarello*, the *Aquæ Apollinares* of antiquity, the ancient popularity of which was proved in 1862 by the discovery of a large quantity of coins and votive offerings (see pp. 195, 348). Owing to the malaria, the bathing season is not prolonged beyond the early part of summer. By the road are seen many remains of villas of the imperial epoch. The poor village of *Trevignano Romano* occupies the site of the Etruscan town of *Sabate*, which early fell into oblivion. The principal church contains two pictures of the school of Perugino. The ruined castle, destroyed by Cesare Borgia, commands a fine view. — A bridle-path leads hence in 2-2 $\frac{1}{4}$  hrs. to Sutri (p. 98), first ascending along the E. slope of the *Rocca Romana* (1975 ft.) to the N. of Trevignano, and then passing between *Monte Calvi* (1269 ft.), on the left, and *Monte Verano* (1590 ft.), on the right. — Another path skirts the lake to (2 $\frac{1}{4}$  hrs.) Anguillara (see below); but if the wind be favourable it is preferable to cross the lake from Trevignano by boat.

31 $\frac{1}{2}$  M. Crocicchie (755 ft.). To the right we now have a view of the bleak Roman Campagna, with the faint outline of the dome of St. Peter's in the distance, and the Alban Hills beyond. — 35 M. Anguillara (545 ft.). The little town of that name, the ancestral seat of the counts of Anguillara, lies 2 $\frac{1}{2}$  M. from the station on the S. bank of the Lake of Bracciano, and is not visible from the railway. Near it are a few ancient remains. — 36 $\frac{1}{2}$  M. Cesano (540 ft.), 13 $\frac{1}{4}$  M. from the station, at the base of a volcanic group of hills.

From this station we may visit the ruins of Galera. Crossing the line we proceed straight on to the ( $\frac{3}{4}$  hr.) Osteria Nuova, there cross the road, **BAEDKER. Italy II. 13th Edition.**

and beyond the conspicuous cemetery turn sharp to the right, and traverse the meadows for  $1\frac{1}{4}$  hr. The town of *Galera*, the inhabitants of which were driven from it by malaria at the beginning of the present century, stands on an abrupt tufa-rock washed by the *Arnone*, near the site of the ancient *Careiae*. The walls of the 11th and 16th cent., the castle of the Orsini, and a church are recognizable, all densely overgrown with ivy and creepers.

From this point the subterranean conduit of the *Acqua Paola* (p. 363) runs near the railway as far as *Sant' Onofrio*. — 42 M. *La Storta Romana* (525 ft.) was anciently the last post-station on the route from the N. to Rome. About  $1\frac{3}{4}$  M. to the N.W. are the ruins of *Veii*, which are usually visited hence (comp. p. 415). — Beyond (47 M.) *Sant' Onofrio*, a viaduct of seven arches carries the line across the upper end of the *Valle d'Inferno*, a deep ravine to the W. of the Monte Mario (p. 369), overgrown with cork-trees and occupied below by brick-fields. The train descends this valley and, beyond a short tunnel beneath the fortifications of Rome, crosses its lower end by means of a viaduct, 950 ft. long, with five arches. We traverse another tunnel, cross the valley of the *Gelsomina* on another viaduct of seven arches, and reach the station of (51 M.) *Roma San Pietro* (450 ft.; comp. Plan of Rome, II, 5).  $1\frac{1}{2}$  M. outside the *Porta Cavalleggeri*. — We pass under the Janiculum by means of a tunnel,  $\frac{3}{4}$  M. in length, and descend in a curve to the terminus —

54 M. *Roma-Trastevere* (62 ft.), outside the *Porta Portese* (p. 361; comp. Plan of Rome, III, 13, 11). Tramway to the Piazza Venezia. see Appendix, p. 2, No. 9.

### 13. From Bologna to Rimini, Falconara (*Rome*), and Ancona.

127 M. RAILWAY in  $4\frac{1}{4}$ - $6\frac{1}{2}$  hrs. (fares 23 fr. 10, 16 fr. 15, 10 fr. 40 c.; express 25 fr. 40, 17 fr. 80 c.). — From Bologna to *Rome*, 300 M., express in 12 hrs. (via Florence in 9-10 hrs.). This train diverges to the S.W. at *Falconara*, the last station before Ancona.

The towns on the coast of the Adriatic are far inferior in attraction to those in Tuscany and Umbria; but without a visit to them the traveller's acquaintance with Italy would be but imperfect. The views of the Adriatic to the E., and of the Apennines to the W. are often charming, and the situation of some of the towns, especially Ancona and Recanati, is strikingly beautiful. *Rimini*, an ancient Roman colony and frontier fortress, possesses several fine monuments of antiquity, and its church of San Francesco is an admirable Renaissance work. Roman triumphal arches are also preserved at *Ancona* and *Fano*; and *Loreto* boasts of valuable sculptures in the Renaissance style (p. 119). *Urbino*, too, the birthplace of Raphael, lies within a short distance of this route. Many of the towns now have galleries of pictures collected from the suppressed monasteries, but of second-rate importance. The provinces of *Pesaro-Urbino*, *Ancona*, *Macerata*, and *Ascoli* are called the *MARCHES* (*Le Marche*). In Roman times the S. part as far as Ancona was called *Picenum*, while the N. part belonged to *Umbria* (comp. p. 108).

The line follows the *Via Aemilia*, which ran from *Placentia* to *Ariminum*. — From Bologna via (22 M.) *Imola* to (26 M.) *Castel Solognese*, junction for the branch-line to *Ravenna*, see *Baedeker's Northern Italy*. — We then cross the river *Senio*, the ancient *Sinuus*.

**31 M. Faenza.** — Hotel. CORONA, Via Aurelio Saffi, near the Piazza Vittorio Emanuele, R. 1-2, déj. incl. wine  $2\frac{1}{2}$  fr., with clean trattoria. — Cafés in the Piazza Vittorio Emanuele and the adjoining Piazza del Duomo. — CAB from the station to the town, with one horse 1, with two horses  $1\frac{1}{2}$  fr.; one-horse cab per hr. 1 fr. 70, each additional  $\frac{1}{2}$  hr. 85 c.

*Faenza*, a pleasant town with 14,000 inhab., on the Lamone (ancient *Anemo*), is the *Faventia* of the Celtic Boii, who were conquered by the Romans in 191 B.C. Faventia was the scene of Sulla's victory over the consul Gn. Papirius Carbo in 82 B.C., during the civil war. In the middle ages it witnessed numerous feuds, and in 1509 it was annexed by Julius II. to the States of the Church. The town was famous in the 15-16th cent. for its pottery, the manufacture of which has lately been revived ('faience'), and contains considerable silk and weaving factories.

From the railway-station we follow the Corso Alfredo Baccarini and (within the city) the Via Filatojo. After passing the rococo Palazzo Strozzi we turn to the left by the Corso Mazzini, and reach the Piazza Vittorio Emanuele, which is surrounded by arcades. In this square, to the left, is the CATHEDRAL OF SAN COSTANZO, a handsome early-Renaissance basilica, named after Constantius, the first bishop of Faventia (313), begun by *Giuliano da Majano* of Florence in 1474 and completed in 1513. The façade is unfinished. This church contains the tombs of Giov. Bosi (d. 1542; 1st chapel to the right) and Africano Severoli (d. 1522; 5th chap. on the right), both by *Pietro Bariloto*; two reliefs of the Miracles of St. Terentius (ca. 1450; over the altar in the last-named chapel); a Holy Family by *Innocenzo da Imola* (covered; 4th chap. on the right): a painting of the Adoration of the Magi by *Ferrau Fenzoni* (in the beautiful chapel to the right of the high-altar); and (in the chapel to the left of the high-altar) the \*Tomb of St. Savinus, with reliefs from his legend below, by *Benedetto da Majano* (1472), and a painting of the Burial of the Saint, by *Fenzoni*. — In the Piazza Vittorio Emanuele are also the Palazzo del Comune and the Torre dell' Orologio; the fountain in the centre, embellished with bronzes, dates from 1621.

The Via Severoli, beginning at the post-office, at the S.W. end of the piazza, leads to the right to the former monastery of Santa Maria dell' Angelo, which now contains various schools (Pl. 2) and the municipal PINACOTECA (first floor; key kept by the curator).

At the end of the VESTIBULE: Colossal group of Mary with John the Baptist and St. John the Evangelist, by *Begarelli*. — Room I. *Pace da Faenza*, Madonna with saints (14th cent.); *Melozzo da Forlì*, Piétà (in distemper), perhaps the most important painting in the collection; *Leonardo Scaletti*, Madonna with angels and saints (1484); Crucifixion, St. Dominic and St. Peter; *Giovambattista Bertucci*, Madonna with saints (1506); *Bagnacavallo*, Betrothal of St. Catherine; *Palmezzano*, Madonna with saints (1495), Bearing of the Cross (1535); *Dosso Dossi*, Two heads. — Room II. *Giacomo Bertucci the Younger*, Madonna with saints (1565), Descent from the Cross; *Cottignola*, Baptism of Christ; *Michele Manzoni*, Martyrdom of St. Eutropius; *Tiepolo*, Judith; *Ferrau Fenzoni*, Bethesda; *Massimo d'Aeglio*, Landscape; *Guido Reni*, Madonna, with SS. Francis and Christina; *Van Dyck*, Portrait of a lady. Also, good copy of the fresco in the Commenda

(see below). — In the **SMALL ROOMS**: Two fine 'cassoni', formerly belonging to the Manfredi, and a wax-mask of the Dominican Paganelli. — In the **ROOM TO THE RIGHT OF THE ENTRANCE**: Marble bust of John the Baptist, and a wooden statue of St. Jerome, both by *Donatello* (the former more probably by *Ant. Rossellino?*), terracotta bust of the 16th cent., and a Madonna of the school of the *Robbia*.

In the **ENTRESOL** is the important collection of majolica.

In the Via di Porta Montanara, to the left, is the church of *San Michele* (Pl. 5), with tasteful brick ornamentation, and, to the right, the *Palazzo Manfredi*. — In front of the church of *San Francesco*, in the Corso Garibaldi, is a marble statue of *Evangelista Torricelli* (1608-47), who invented the barometer in 1643.

The Corso Aurelio Saffi leads from the clock-tower across the bridge to the Borgo. The second church in it, to the right, the *Chiesa della Commenda*, contains a fine fresco by *Girolamo Pennacchi da Udine* (1533), representing the Madonna and saints (in a recess in the choir).

From Faenza a branch-railway diverges to the S.W. to Florence (see *Baedeker's Northern Italy*).

Beyond Faenza the train intersects the plain in a straight direction. It crosses the *Lamone*, then the *Montone*, which, united with the *Ronco (Bedesia)*, falls into the Adriatic near Ravenna.

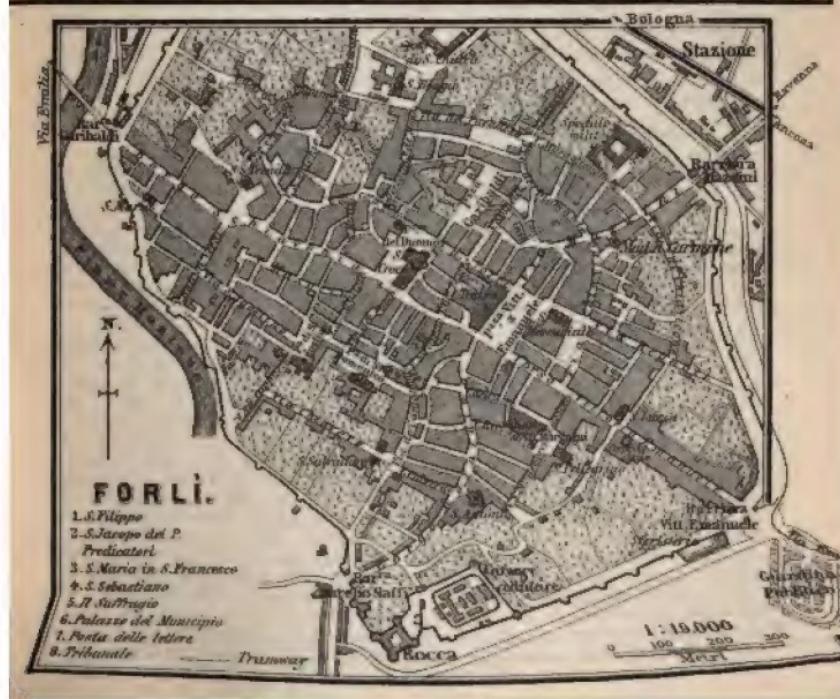
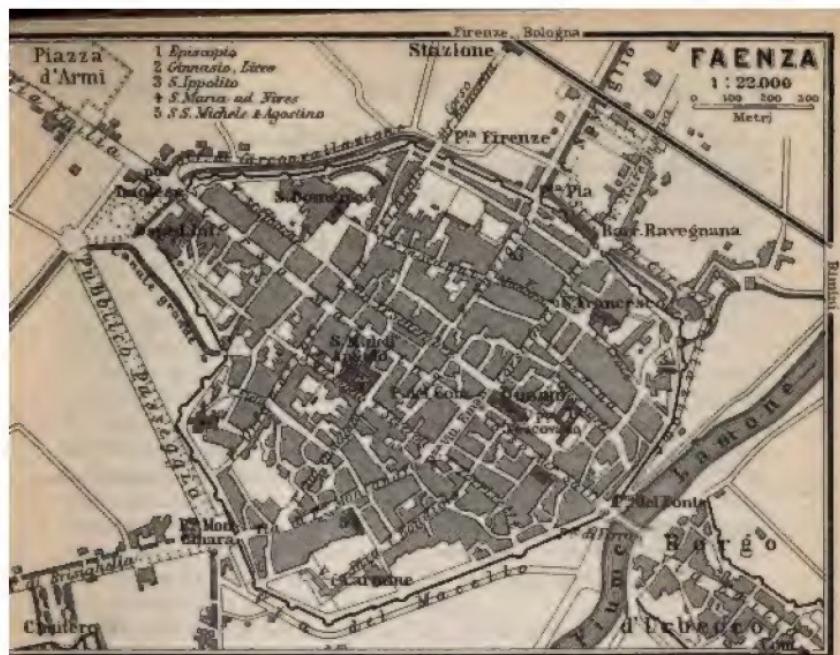
40 M. **Forlì** (\**Alb. Massini*, Via Giuseppe Garibaldi, R. 2½ fr.; *Commercio*; *Vapore*, R. 1½ fr.), the ancient *Forum Livii*, founded by M. Livius Salinator after the defeat of Hasdrubal, is a well-built provincial capital with 16,000 inhabitants.

Forlì, where in 410 the marriage of *Athalulf*, King of the Visigoths, with *Galla Placidia*, sister of the Emp. Honorius was solemnised, was long an independent state in which the Guelphs retained their ascendancy down to 1315. The *Ordelaffi* then usurped the supreme power, which they retained till 1480, when they were succeeded by *Girolamo Riario*, a favourite of Sixtus IV. This prince was assassinated in 1488, and his widow, *Caterina Sforza*, was afterwards banished by *Cesare Borgia*. At length, in 1504, *Pope Julius II.* annexed the city to the States of the Church. — Forlì was the birthplace of the poet *Cornelius Gallus* (d. B.C. 27), of the historian *Flavio Biondo* (15th cent.), and of the eminent painter *Melozzo da Forlì* (1438-94), who was closely allied to Piero della Francesca (p. 51), was recognised by his contemporaries as a master of perspective, and was afterwards engaged at Rome.

The *Piazza Vittorio Emanuele*, the principal square, is enclosed by handsome palaces. Here, to the left of the post-office, is the church of —

**SAN MERCURIALE** (so named after the first bishop of Forlì). In the 1st chapel to the left, *Palmezzano*, Crucifixion, with saints and the donor; 4th chap. to the left, the decoration in which is by *Giov. Veneziano* (1536), the Immaculate Conception by *Palmezzano*, one of his best works; in the choir, behind the high-altar, carved stalls by *Alessandro de' Bigni* (1535); in the sacristy, *Cosimo Tura* (?), *Visitation*. — Opposite the church is the restored *Palazzo del Municipio*, with a tasteless tower of the 18th century.

Proceeding to the N.W. from the piazza, we soon reach the *Piazza del Duomo*, in which rises the **CATHEDRAL OF SANTA MARIA**,





an imposing edifice entirely rebuilt since 1844, with the exception of the large chapels in the transept. In the left transept is the Chapel of the Madonna del Fuoco, the dome of which was adorned in 1686-1706 with frescoes of the Assumption by *Carlo Cignani* of Bologna. The painter is buried in the chapel. At the end of the right transept, to the left, is a fine St. Sebastian by *Rondinelli*.

The Via Maldenti, leading to the right from the N.W. corner of the piazza in front of the cathedral, and then the Via Cesare Hercolani, also to the right, bring us in 5 min. to the church of —

SANTI BIAGIO & GIROLAMO, which contains a few good paintings (best light about 11 a.m.). In the double chapel (1st & 2nd) on the right are frescoes by *Palmezzano*, early works showing the influence of *Melozzo*: History of St. James and (in the dome) prophets and angels. To the left is the tomb of Barbara Manfredi (1466), by *Francesco di Simone*. In the 3rd chapel on the right is an \*Immaculate Conception, by *Guido Reni* (covered). In the 4th chapel: *Palmezzano*, Madonna and saints, with Girolamo Riario and Caterina Sforza and their sons (1486), in the original frame. The frescoes in the dome are also by *Palmezzano*.

We now return to the Piazza Vitt. Emanuele, follow the Corso of that name on the S. side of the square, and take the Via San Pellegrino, the third turning on the right, which leads to the GINNASIO COMUNALE, in the Piazza Morgagni. This contains the municipal art-collections, including the Pinacoteca, in which the school of Forlì is represented by *Melozzo* and *Palmezzano*, and also by *Cignani*. The name of the artist is attached to each painting.

In the COURT: Monument to the anatomist *Morgagni* (d. 1771), unveiled in 1875. — On the STAIRCASE, to the right: Sarcophagus of the 14th cent.; Sarcophagus of St. Marcolinus, by *Antonio Rossellino* (1458). On the first floor, beneath a fine door-frame and lunette, Madonna with angels (formerly in the cathedral), by *Simone di Nanni Ferrucci*, is the entrance to the —

Pinacoteca (fee 1½-1 fr.). Passing through a corridor with engravings we enter Room I. To the left: 10. *Marcello Venusti*, Resurrection (restored); 39. *Bonifazio*, Madonna and saints; 45. *Ant. Barile*, Taking of Christ (intarsia); 51. *Pompeo Batoni*, Diana and Endymion. In the middle: Hebe, by *Canova*. — The LARGE ROOM contains the gems of the collection. Entrance-wall: *Cagnacci*, St. Valerian, St. Mercurialis, two large works; 78. *Siennese School*, Crucifixion (14th cent.). Then, to the right: 84. *Ag. Carracci*, St. Francis; 86. *Guercino*, Annunciation; 98. *Francia*, Adoration of the Child; 99. Tapestry from the design of a Lower Rhenish master (Crucifixion); *Fra Giovanni di Fiesole*, 103. Adoration of the Child, 104. Christ on the Mount of Olives; *Palmezzano*, 110. Portrait, 111. Presentation in the Temple and 112. Flight into Egypt (both from altars), 114. Portrait of himself in his 80th year (1536), 117. Crucifixion (1492), 119. SS. Antony Abbot, John the Baptist, and Sebastian; above, 118. *Melozzo*, 'Pestapepe', an apprentice with pestle and mortar (a fresco, formerly used as a shop sign); *Palmezzano*, 120. Annunciation, 122. Institution of the Eucharist (1501); 130. *Lor. di Credi*, Portrait; 131. *Nicc. Rondinelli*, Madonna; 134. Crucifixion, a tapestry after the design of a South German master (ascribed to *Wolgemut*); 136. *Cottignola*, God the Father and saints (1613); 143. *Cignani*, Madonna in clouds with Santa Rosa; 151. *Sassoferrato*, Madonna in prayer; 152. *Sustermanns*, Portrait. — In the SMALL ROOMS: Medals (among which is the portrait of Caterina Sforza), Majolica, Pre-Roman and Roman antiquities, marble bust of Pino Ordelaffi (15th cent.).

The church of *San Pellegrino*, opposite the Ginnasio, to the right, contains a fine tomb of the 15th century.

The *Citadel*, constructed in 1361 by Cardinal Albornoz, and enlarged by the Ordelaffi and Riarii, is now used as a prison.

From Forlì steam-tramways run to the N. to *Ravenna* (five times daily, in 1½ hr.; fares 2 fr., 1 fr. 20 c.; see *Baedeker's Northern Italy*) and to the S. to *Meldola* (five times daily, in 2/4 hr.; fares 1 fr., 60 c.). — A diligence route leads from Forlì through the Apennines via *Rocca San Casciano* and *San Benedetto* to *Pontassieve* (p. 41; 13 hrs.; fare 7½ fr.).

The RAILWAY TO RIMINI crosses the *Ronco* and passes (45 M.) *Forlimpopoli* (2300 inhab.), the ancient *Forum Popilii*; to the right, on the hill, *Bertinoro*, with its productive vineyards, once the property of the Malatesta. It then passes *Polenta* and crosses the *Savio* (the ancient *Sapis*).

52 M. *Cesena* (*Leon d'Oro*, R. 2½ fr.; *Cappello*; *Trattoria del Genio*, good), with 11,400 inhab., is surrounded by beautiful meadows and hills, and boasts of several interesting palaces and an ancient fortress (*Rocca*). Comp. the plan opposite.

This town, the ancient *Caesena*, is one of the oldest episcopal sees in Italy. During the middle ages it was at first an independent state, then became subject to the Ghibelline family of Montefeltro, and shortly afterwards to the Malatesta, who were partizans of the Guelphs. This rapid change of rulers is alluded to by Dante, Inf. xxvii. 53:

*Così com' ella sie' tra il piano e il monte,  
Tra tirannia si vive e stato franco.*

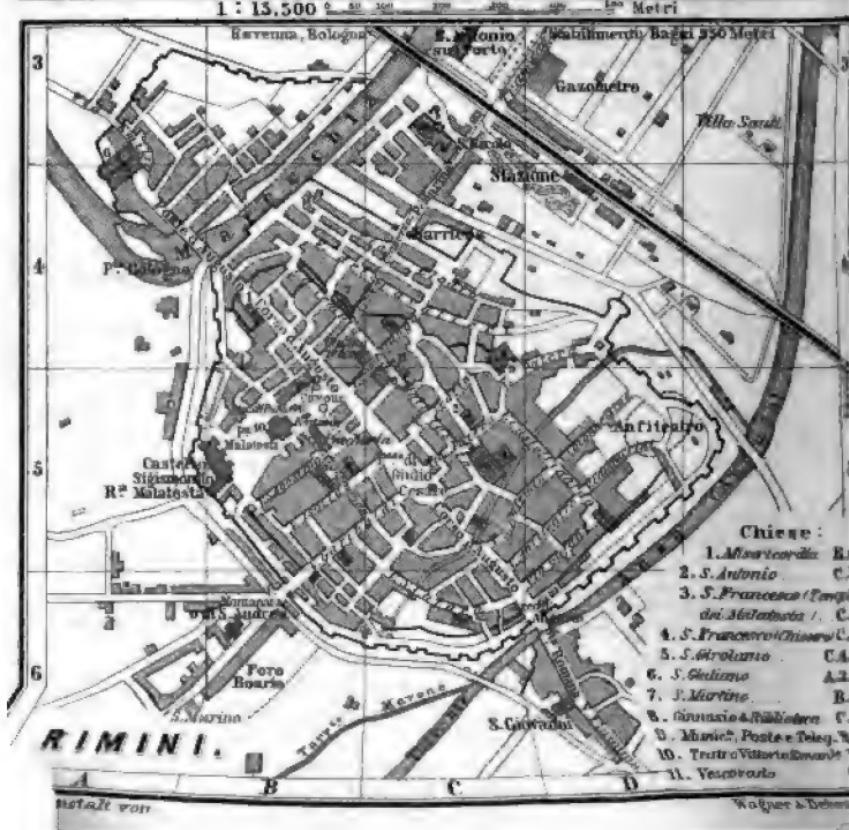
On 1st Feb., 1377, the town was cruelly sacked by Cardinal Robert of Geneva, and subsequently by Cesare Borgia after which it was incorporated with the States of the Church.

The *Cathedral* (Pl. 1; D, 2) contains two fine marble altars of the Lombardi school (15th and 16th cent.; in the aisles). — In the Piazza Vittorio Emanuele is the handsome *Palazzo Comunale* (Pl. 2; C, 2), with a statue of Pius VI., who was born at Cesena in 1717, as well as his successor Pius VII. in 1742. — The small piazza known as the *Giardino Bufalini* (Pl. C, 1) is embellished with a statue (by Zocchi) erected in 1883 to the physician Maurizio Bufalini of Cesena. — The edifice to the N. (Pl. 3), built in 1452 by *Matteo Nusio* for Domenico Malatesta Novello, contains the *Library*, with 4000 MSS., many of them written for the founder, and afterwards used by the learned Aldus Manutius in preparing his famous editions of the classics. The *Pinacoteca* in the same building contains a good Presentation in the Temple by Franc. Francia.

On an eminence, ¾ M. distant, stands the handsome church of *Santa Maria del Monte*, attributed to Bramante. It contains carved stalls of the 15th century. — Productive sulphur-mines in the vicinity, towards the S.

The train crosses the stream *Pisciatello*, the upper part of which, called *Urgone*, is identical with the *Rubicon* of the ancients, the boundary between Italy proper and the province of Gallia Cisalpina, and memorable for its passage by Cæsar at the beginning of the 'war between him and Pompey, B.C. 49. The lower course of *ubicon*, which has altered its channel since antiquity, is now





represented by the *Fiumicino*, which the railway crosses between (56 M.) *Gambettola* and (60½ M.) *Savignano di Romagna*.

Most of the towns of this district have in turn laid claim to the distinction of possessing the Rubicon within their territory; a lawsuit involving this question was actually instituted at Rome, and in 1756 the 'Rota' decided it in favour of the *Uso*. On the road between Cesena and Savignano stands a column bearing a decree of the Roman senate, which threatens to punish those who should without authority trespass beyond the Rubicon. Montesquieu regarded this as genuine, but it is an obvious imposition.

The train crosses the *Uso*. 63 M. *Sant' Arcangelo di Romagna*, where Pope Clement XIV. (Ganganelli) was born in 1705 (d. 1774). The *Marecchia* is next crossed.

69 M. **Rimini**. — Hotels. \**Aquila d'Oro*, in the Corso d'Augusto (Pl. B, 4), R., L., & A. 3, omn. 3/4 fr.; *Leon d'Oro, Italia*, both at the *Pesccheria* (Pl. B, 5), fair. — *Trattoria del Commercio*, Piazza Cavour (Pl. B, 5); \**Railway Restaurant*, good local wine. — *Café del Corso*, Corso d'Augusto; *Café del Commercio*, Piazza Cavour.

*Carriage* from the station to the Piazza, with one horse 1 fr., with two horses 1 fr. 20 c. — *Tramway* in summer from the Piazza Cavour to the bathing-place on the beach. — *Post Office* in the Piazza Cavour.

*Rimini*, beautifully situated on the Adriatic at the mouth of the *Ansa* (the ancient *Aprusa*) and *Marecchia*, with 11,000 inhab. and extensive fisheries and silk-manufactories, has of late come into notice as a sea-bathing place. Handsome public rooms with a *café* and numerous lodging-houses have been erected on the beach, to which a shady avenue leads from the *Porta Marina* (see below).

*Rimini*, the ancient *Ariminum*, a town of the Umbrians, became a Roman colony in B.C. 269, and was the frontier-fortress of Italy in the direction of Gaul, and the termination of the *Via Flaminia* (p. 113). The town was extended and embellished by Julius Caesar and Augustus. During the Exarchate, it was the northernmost of the 'Five Maritime Cities' (*Pentapolis Maritima*), which were ruled over by one governor. The other four were *Pesaro*, *Fano*, *Senigallia*, and *Ancona*. In 260 Ariminum became an episcopal see, and in 350 a council against Arianism was held here. The town afterwards belonged to the Longobards.

In the course of the 13th cent. the Malatesta made themselves masters of the city. In 1285 *Giovanni lo Scianato* ('the lame'), surnamed also *Gianciotto*, put to death his wife, *Francesca Polenta* of Ravenna, and his brother, *Paolo il Bello* (an event from which Dante derived the episode of 'Francesca da Rimini' in the 5th canto of the *Inferno*, and Leigh Hunt the materials for his 'Story of Rimini'). During the following century this family ruled the greater part of the Romagna, and also, for a time, the mark of Ancona. Under Lewis the Bavarian they became vicegerents of the emperor, but Cardinal Albornoz afterwards succeeded in reducing them under the power of the pope. The Malatesta family, divided into the Pesaro and Rimini branches, distinguished themselves as condottieri, but also as patrons of learning. The most famous scion was *Sigismondo*, son of Pandulfo (1417-68), who united the gifts of a great military leader with the most violent passions. He attracted painters and scholars to his court, in order to secure immortality for himself and his mistress (afterwards his wife), the clever *Isotta*. — In 1528 the people revolted against the Malatesta and placed themselves under the authority of the pope.

A broad road leads from the Station (Pl. C, D, 3, 4) to the *Porta Marina*, within which it is called the *Via Principe Umberto*. After 4 min. we follow the *Via del Tempio dei Malatesta* to the left, passing a dilapidated Renaissance palazzo.

\***SAN FRANCESCO** (*Duomo, Tempio dei Malatesta*; Pl. 3, C, 5), originally a Gothic edifice of the 13th cent., was magnificently remodelled in the early-Renaissance style in 1446-55 by Sigismondo Malatesta from designs by *Leon Battista Alberti* and under the superintendence of *Matteo de' Pasti*. The windows of the original building are retained. Of the façade unfortunately the lower part only has been completed, while the dome intended by Alberti to surmount the choir is wanting. The choir itself was restored in 1709. On the plinth are the initials and arms (the elephant and rose) of Sigismondo and Isotta.

The vaults on the S. side contain the sarcophagi of the poets and scholars whom Sigismondo entertained at his court. In the first four are the remains of *Bastisio*, the Parmese poet; *Giusto de' Conti*; *Gemistus Plethon* (d. 1451), a Greek philosopher whose corpse Sigismondo brought hither from his campaigns in Greece; and *Roberto Valturio* (d. 1489), the learned engineer. In the others repose several physicians and a bishop of the 16th century.

The INTERIOR was said by Pope Pius II. to resemble a heathen temple rather than a Christian church. To the right of the entrance is the *Tomb of Sigismondo* (d. 1463). Most of the plastic ornamentation of the chapels was executed by *Agnostino d'Antonio di Duccio* of Florence; a few works are by *Ciuffagni*. — 1<sup>ST</sup> CHAPEL on the right: above the altar, St. Sigismund of Burgundy, patron-saint of the founder; by the pillars, allegorical figures of the virtues. — 2<sup>ND</sup> CHAPEL OF THE RELICS ('Santuario'): closed, containing a (restored) \*Fresco by *Piero della Francesca* (p. 51; '*Petri de Burgo opus 1451*') : Sigismondo Malatesta kneeling before his patron St. Sigismund, with La Roccia, built by him, on the right. — In the CAPPELLA DI SAN MICHELE, the 3<sup>RD</sup> to the right, is the *Tomb of Isotta* (d. 1470), erected in 1450, with the motto 'tempus loquendi, tempus tacendi'. The archangel on the altar, by *Ciuffagni*, is a portrait of Isotta. By the pillars, angels playing on musical instruments. — 4<sup>TH</sup> CHAPEL on the right: by the pillars, the planets and other fantastic representations from a poem by Sigismondo in honour of his mistress. — 4<sup>TH</sup> CHAPEL on the left: by the pillars, allegorical figures of the sciences. — 3<sup>RD</sup> CHAPEL on the left: Children's games, probably by *Simone di Nanni Ferrucci*, a pupil of Donatello. — The 2<sup>ND</sup> CHAPEL on the left is closed. — The 1<sup>ST</sup> CHAPEL on the left, restored in 1888, is named the Cappella dell' Acqua from an ancient statue of the Madonna, represented as sending rain. On the left is a sarcophagus for the reception of the ancestors of the founder, with two reliefs, representing the House of Malatesta in the Temple of Minerva and the Triumph of Sigismondo. By the pillars, above the elephants, two portrait-medallions of Sigismondo.

From the small piazza in front of the church, the Via Patera leads to the S.W. to the PIAZZA GIULIO CESARE (Pl. C, 5), the ancient forum. A stone Pedestal here, erected by Sigismondo and restored in 1560, commemorates Cæsar's passage of the Rubicon. Near it is a chapel, on the spot where St. Antony once preached, and another on the canal is said to mark the spot where he preached to the fishes because the people refused to hear him. — The CORSO d'AUGUSTO (Pl. B, C, 4, 5), which intersects this piazza, leads to the S.E. to the Porta Romana, and to the N.W. to the Piazza Cavour and the bridge of *Augustus*.

The \*PORTA ROMANA or Arco d'Augusto (Pl. C, D, 6) is a triumphal arch of travertine, of elegant execution (note the capitals on the outer side), erected to Augustus in B.C. 27 out of gratitude

for the restoration of the Via Flaminia (p. 113), as the inscription records (inaccurately restored; the letters on the wall to the right of the gate also belong to it). Above are medallion-figures: on the outside Jupiter and Venus, on the inside Neptune and Minerva.

The scanty remains of an *Amphitheatre* at the E. angle of the town (Pl. D, E, 5) are uninteresting. But a walk on the ramparts outside the Porta Romana to the under-mentioned Castello of the Malatesta is recommended (Pl. C, B, A, 6, 5).

The MUNICIPIO (Pl. 9; B, 5), in the Piazza Cavour, contains a small picture-gallery (fee  $1\frac{1}{2}$  fr.), comprising: *Perino del Vaga*, Madonna; *Domenico del Ghirlandajo* (school-piece), SS. Vincenzo Ferrer, Sebastian, and Rochus; *Giovanni Bellini*, Pietà (fine early work); *Benedetto Cola da Rimini*, Madonna enthroned with saints and angels with musical instruments (1513); *Jac. Tintoretto*, San Domenico. — In front of the palazzo rises a bronze Statue of Pope Paul V. (inscription obliterated). Beyond the Teatro Vittorio Emanuele (Pl. 10; B, 5) is the ancient *Castello* of *Sigismondo Malatesta* (Pl. A, B, 5), now a prison, and in a very dilapidated condition. The Malatesta arms are still to be seen over the entrance.

The Library (Pl. 8; C, 5), in the Via Gambalunga to the N.E. of the Piazza Cavour, founded in 1617 by the jurist Gambalunga, contains 23,000 vols. and several MSS. The small *Museo Archeologico* here contains the fine tomb of a woman, a herma of Pan, and other antique sculptures, and tombstones of the 10-11th centuries.

At the end of the Corso the *Marecchia* (p. 103) is crossed by the five-arched \*PONTE D'AUGUSTO (Pl. A, B, 4), one of the finest ancient structures of the kind. Fine view of the Apennines. The bridge leads to the Borgo San Giuliano, where the Via Æmilia (p. 98) united with the Via Flaminia (p. 113). Here, too, is situated the church of *San Giuliano* (Pl. 6, A, 3, 4; key at No. 45, the house opposite), containing the Martyrdom of St. Julian, a large altar-piece by *Paolo Veronese* (covered), and the Life of the Saint, an old picture by *Bittino da Faenza* (1357).

An interesting excursion may be made from Rimini to (about 12 M.) *San Marino*; diligence daily in 4 hrs., back 3 hrs. (fare  $1\frac{1}{2}$  fr.), starting from the Piazza Cavour at 1 p.m.; returning at 6 a.m. One-horse carriage there and back 20, two-horse 25 fr. The walk is also interesting ( $4\frac{1}{2}$  hrs.; start from the Porta Montanara, Pl. B, 6). — The republic of *San Marino*, the smallest in the world (32 sq. M. in area, with 9500 inhab.), is traditionally said to have been founded in an inaccessible wilderness by St. Marinus at the time of the persecutions of the Christians under Diocletian. As a matter of fact the settlement grew up round a Convent of *San Marino*, which is known to have existed here as early as 886, and afterwards extended its domains. This diminutive state obtained papal recognition in 1631 and has maintained its independence ever since. It is governed by two Capitani Reggenti, selected twice a year from the 60 life-members of the Great Council, which is composed in equal proportions of representatives of the noblesse, the land-owners, and the burghers. They are assisted by the Small Council, a committee of 12 members of the Great Council.

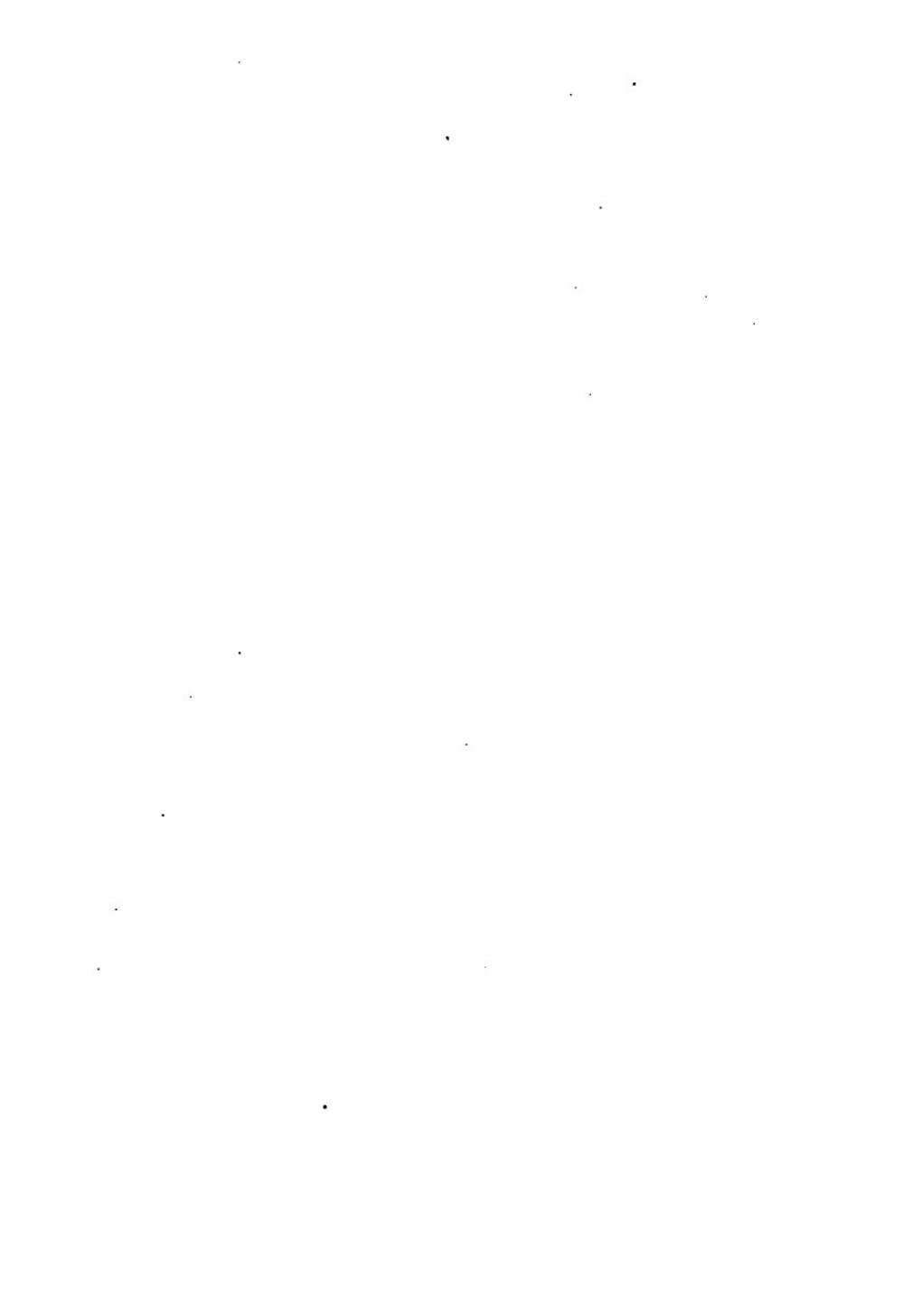
The road from Rimini leads through the suburb of Borgo (Albergo Michetti, R. 2-3, déj. 2, D. 3, both incl. wine, pens. 7 fr., unpretending, well

Final Report of the Committee on the Railway between St. Paul & St. Louis, Minnesota and Wisconsin, and the State of Iowa.

Benton Branch the river turns the west crosses the Arkansas River and flows the Arkansas Canal of Benton and reaches Ft. M. Brown. Ft. M. Brown is called from having been the residence of the famous Indian leader during the Council of Bent's Fort. A chain of hills extends here to the sea. The trail leaves the Arkansas and then passes through them by means of a long tunnel. It crosses the Arkansas and passes the Ft. M. Brown with the Fort Reservoir, built in 1875, situated at the left. We then cross the Arkansas, the Arkansas River.

Mr. V. Paskov — Бъгъл Алиев Димитър Каменов, който идва от Пловдив, ще бъде съвместно със македонските представители във връзка със съществуващите във Варна и Бургас съветни органи — представители на съветските въоръжени сили във Варна и Бургас и във връзка със съществуващите във Варна и Бургас съветни органи — представители на съветските въоръжени сили във Варна и Бургас.

People were all 500 miles. The last act of Pocahontas is the capital of the last great performance of Pocahontas and John Smith, and becomes the beginning of the Pocahontas Manuscript, p. 119. During the Renaissance period, it was common for the English to write in Latin.



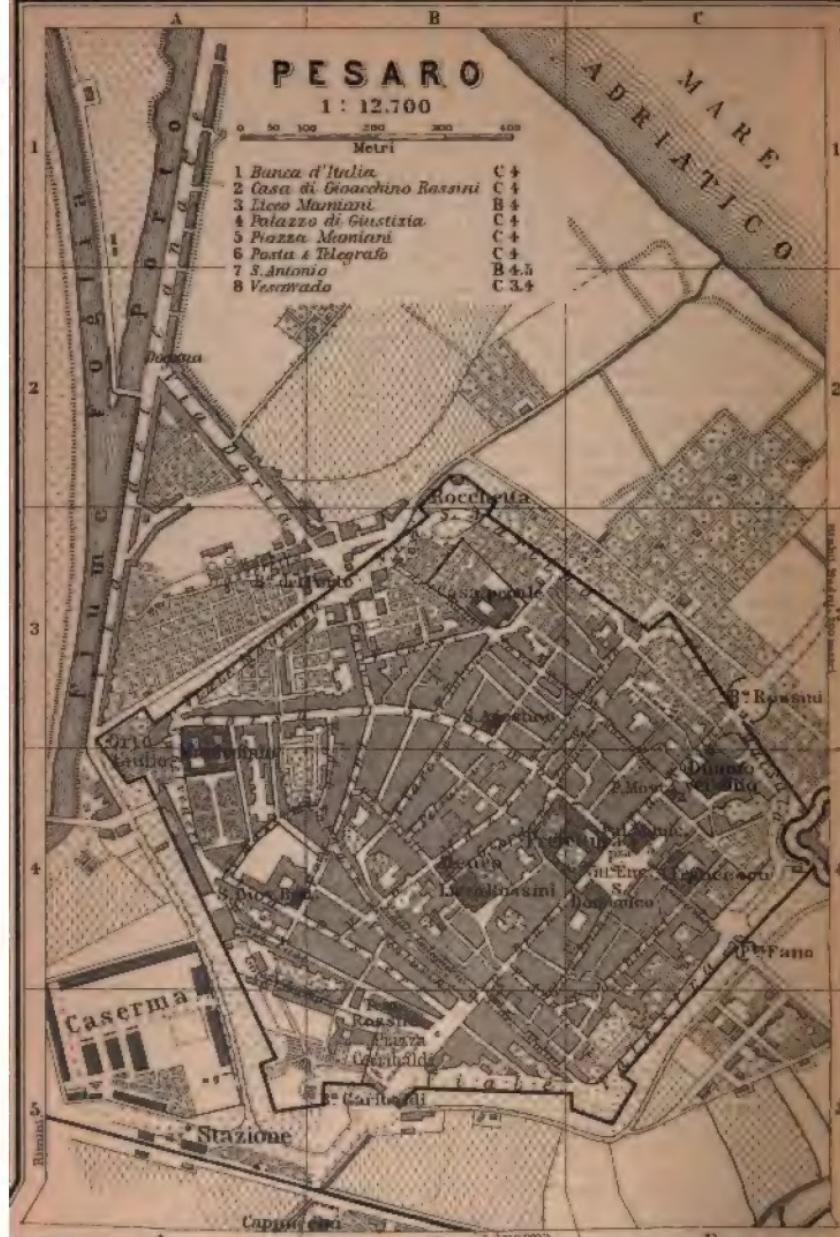
# PESARO

1 : 12.700

Metri

- |                              |       |
|------------------------------|-------|
| 1 Banca d'Italia             | C 4   |
| 2 Casa di Gioacchino Rossini | C 4   |
| 3 Liceo Manzoni              | C 4   |
| 4 Palazzo di Giustizia       | C 4   |
| 5 Piazza Montani             | C 4   |
| 6 Posta & Telegrafo          | C 4   |
| 7 S. Antonio                 | B 4.5 |
| 8 Vesuviano                  | C 3.4 |

MARE  
ADRIATICO



Pesaro, first inhabited by the Siculi, then by the Umbrians and Etruscans, afterwards by Senonian Gauls, and a Roman colony as early as B.C. 184, was destroyed by *Vittiges* the Goth, and rebuilt by *Belisarius*. In the 13th cent. it passed to the *Malatesta* family, in 1445 to the *Sforza*, and in 1512 to the *Rovere*, dukes of Urbino, under whom, chiefly through the influence of *Lucrezia d'Este*, consort of Francesco Maria II., it became a centre of art and literature, and was visited by *Bernardo* and *Torquato Tasso*. *Bernardo* completed his '*Amadis*' ('*L'Amadigi*') here. In 1631 the town was annexed to the Papal States. — The fests of Pesaro are celebrated.

Approaching from the *Station* (Pl. A, 5) we enter the S. town-gate and reach the Piazza Garibaldi, embellished with flower-beds and a marble *Statue of Garibaldi* (1891). Thence, passing the *Teatro Rossini* (Pl. B, 5), we follow the Via Branca to the Piazza, just on this side of which a side-street diverges on the left to the Alb. Zongo, in an ancient cardinal's palace, while on the right is the handsome portal of the former church of *San Domenico* (1390; Pl. C, 4).

In the PIAZZA VITTORIO EMANUELE (Pl. C, 4), which is adorned with a large fountain, rises the imposing *Prefettura*, the ancient ducal palace, built by *Laurana* for the *Sforza* about 1455-65, and completed in the 16th cent. by the *Rovere*, whose architects were *Girolamo Genga* and his son *Bartolomeo*. The banquet-hall, 132 ft. long and 48 ft. wide, still contains a painted wooden ceiling dating from the latter half of the 16th century. In 1474 this hall was the scene of the marriage of Costanzo *Sforza* and Camilla *d'Aragon*. — Opposite stands the more modern *Palazzo dei Pagi*. Between the palaces, to the right, is a façade erected in 1848, with marble statues of the composer *Gioachino Rossini* (1792-1868), the 'Swan of Pesaro', and the author *Count Giulio Perticari* (1779-1822), by *P. Lorandini*. — At the other angle of the piazza is the *Palazzo Municipale*, in front of which stands a monument to *Terenzio Mamiani* (p. 219), by *Ettore Ferrari* (1896).

To the W. of the Piazza, in the Via Mazza (No. 24), is the *Palazzo Almerici*, with the ATENEO PESARESE (Pl. B, 4), comprising the municipal collections. Admission on Thurs. & Sun., 10-12, free; other days, 10-2, for a fee ( $\frac{1}{2}$  fr.).

In the *Vestibule* are votive stones of the matrons of Pisaurum, among the most ancient Latin monuments extant. In the court and on the staircase are Roman and Christian inscriptions and sculptures. — On the *First Floor* are two reliefs, dating from about 1000 B.C., one with representations of ships; ancient terracotta images and lamps; ivory carvings (early Christian reliefs of the Expulsion from Paradise and the Stoning of Stephen, and a slab from the throne of St. Maximian in the cathedral of Ravenna); early Italian bronzes and coins (*aes grave* from *Vetulonia*); an image of Mithras in vitreous paste. Here also are an admirable *Majolica Collection* (600 pieces; many from Pesaro, Urbino, Castel Durante, and Gubbio; some of the last by *Maestro Giorgio*), a collection of paintings, including two pictures by *Zoppo* (a Pietà and a head of John the Baptist), and a marble bust of Napoleon by *Canova*. There is also a collection of natural history, especially rich in shells. — On the *Second Floor* is the *BIBLIOTECA OLIVIZZI*, recently much increased by the acquisition of the *BIBLIOTECA PORTICARI*, containing 60,000 volumes and 2000 MSS., amongst which are letters of *Torquato Tasso* and others. Adm. daily, 8-4, except Sun. and holidays. In the *Palazzo Machiarelli* (first turning to the left from the

Albergo Zongo) is the *Liceo Rossini* (Pl. B, 4), in which is a sitting figure of Rossini by Marochetti, erected in 1864.

In the Via Rossini, which leads from the Piazza to the sea-baths (comp. Pl. C, 4, 3), stand the small house where Rossini was born (Pl. 2; C, 4), the *Palazzo Mosca*, with a collection of pictures, faience, furniture, etc. bequeathed to the town (15 rooms; open on Sun. & Thurs., 11-3), and the old *Cathedral* (closed at present). Close by, in the hall of the *Vescovado* (Pl. 8; C, 3, 4), is an early-Christian *Nymphaeum*. — On the E. side of the town stands the *Rocca Costanza* (now a prison), built by Giovanni Sforza.

The present cathedral (Pl. C, 4), *San Francesco*, in the Via Roma, has a Gothic portal and contains a Coronation of the Virgin with four saints, by *Giovanni Bellini* (c. 1475; much darkened), at the 1st altar to the left. — *Sant' Agostino* (Pl. B, 3), in the Corso Undici Settembre, has a rich Gothic portal of 1412. — At the end of the Corso, near the spacious *Lunatic Asylum* (*Manicomio*; on the left) is the small *Orto Giulio* (Pl. A, 3, 4), with a meteorological observatory and a fine view of the Foglia (once spanned by a Roman bridge) and of Monte San Bartolo (see below). — The church of *San Giovanni Battista* (Pl. A, 4), in the Via Passeri, was begun by Girolamo Genga in 1540.

To the N.W. of Pesaro rises *Monte San Bartolo* or *Monte Accio* (660 ft.), where the Roman dramatist Lucius Attius is said to have been interred. On the W. slope lies the *Villa Imperiale*, belonging to the *Principe Alboni*, at whose town-house in Pesaro (Via Mazza 6) tickets of admission may be obtained. A steep road leads hither in about  $\frac{3}{4}$  hr. from the old bridge over the Foglia (Pl. A, 4; cab 4-5 fr., bargain necessary). Alessandro Sforza built a country-house on this site, the foundation-stone of which was laid by the Emperor Frederick III., on his journey to Italy in 1469. The upper rooms were adorned by the Rovere with stucco-work, majolica-plaques, and frescoes. In the 1st Room ('Stanza del Giuramento'), on the ceiling, is the triumphal procession of Duke Francesco Maria of Urbino, accompanied by Alfonso of Ferrara, by *Girolamo Genga*; on the walls, landscapes and putti, by *Camillo Mantovano*. The 2nd Room or 'Stanza delle Cariatidi' (the finest), is decorated as an arbour, with figures of Daphne and landscapes, by the brothers *Dossi*; on the ceiling is the duke with his army. In the 3rd Room ('Stanza dei Semibusti') are the Coronation of Charles V., and allegories after designs by *Angelo Bronzino*. The frescoes in the following rooms represent the duke being appointed commander-in-chief by Cardinal Alidosi, Pope Leo X., and the doge of Venice. The fourth room is adorned with charming grotesques in the style of *Giovanni da Udine*. The last room ('Stanza della Calunnia'), which has a fine stucco ceiling, is embellished by paintings by *Raffaellino del Colle*, representing the duke being crowned with a garland, Calumny (after Apelles), and the Christian virtues. — Eleonora Gonzaga caused *Girolamo Genga* to erect a new palace about 1530, near the old house, with an inscription on the façade to the effect that it was built for her husband Francesco Maria 'a bellis redeundi animi ejus causa'. It was never completed, but even in its present dilapidated condition, it retains much beauty; fine view from the terrace. — In the neighbourhood is the church of the *Girolamitani*; one of the finest views in the environs is obtained from an eminence behind the monastery. The *Municipio* of the little coast-town of *Gradara*, 7 M. to the N.W. of Pesaro, contains a *Madonna* and saints by *Giovanni Santi* (1486); in the *Rocca* is a terracotta altar by *Andrea della Robbia*.

FROM PESARO TO URBINO, 23 M., diligence twice daily in 4 hrs. (back in 3½ hrs.). The fare by the *Messageria Accelerata*, leaving the piazza of Pesaro at 7 a.m. and Urbino at 3 p.m., is 2 fr. 20 c.; that of the *Diligenza Comunale* (starting at 6 a.m. and returning at 3 p.m.) is 3 fr. 20 c. Return-tickets, available for 10 days, 3 fr. 40, 5 fr. 40 c. — The road leads through the fertile valley of the *Foglia*, crossing the river beyond the village of *Montecchio*. Beyond *Moline* we come in sight of Urbino, to which the road finally ascends in windings. Above, to the right, is the ducal palace, with three logge flanked by round towers. The diligence stops in the Corso Garibaldi, a little below the inn.

**Urbino** (1480 ft.; \**Albergo d'Italia*, Corso Garibaldi, R. 2½ fr., unpretending; *Café* near the Piazza, plain), the ancient *Urvinum Metaurensis*, the birthplace of the greatest painter of all ages, *Raphael Santi* (b. 28th March, 1483; d. at Rome, 6th April, 1520), lies on an abrupt hill, surrounded by barren mountains. The town, with narrow, crooked streets and 5000 inhab., has an unimportant university, and merits a visit for the sake of its monuments and historical associations. The situation is picturesque.

In the 13th cent. the town came into the possession of the *Montefeltro* family, and under *Federigo Montefeltro* (1444-82) and his son *Guidobaldo* (1482-1508) attained to such prosperity as entirely to eclipse the neighbouring courts of the Malatesta at Rimini and the Sforza at Pesaro. Federigo Montefeltro, who distinguished himself as a condottiere in the feuds of the 15th cent., married his daughter in 1474 to Giovanni della Rovere, a nephew of Sixtus IV., and was in consequence created Duke of Urbino. His court was regarded as a model among the princely courts of that period. It was visited for shorter or longer periods by numerous scholars and artists, amongst whom the prince was pre-eminent for learning. His son, Guidobaldo, in spite of ill health and other misfortunes, zealously followed his example, with the able assistance of his beautiful and accomplished wife *Elisabetta Gonzaga*. A famous description of the court of Urbino under Guidobaldo, depicting it as the most refined social school of the day, is given by *Count Baldassar Castiglione* in his 'Cortigiano', the ideal of a courtier. In 1497 Guidobaldo was expelled by *Cesare Borgia*, the son of Alexander VI., after whose death, however, he returned to Urbino in 1508. He died in 1508 and bequeathed his dominions to his nephew *Francesco Maria della Rovere*, the favourite of Pope Julius II. In 1528 the duchy was incorporated with the States of the Church, when Urban VIII. persuaded the last and childless Duke *Francesco Maria II.* to abdicate.

Amongst the most distinguished Artists employed at the court of Urbino, during the zenith of its splendour under Federigo and Guidobaldo, were *Paolo Uccello*, *Piero della Francesca*, and *Melozzo da Forlì*. Even foreign painters, like *Justus van Ghent*, a picture by whom is still preserved in the gallery (see p. 111), were attracted to the court. The peculiar bond of union which existed here between the interests of science and art is chiefly exhibited in the library pictures or ideal portraits of scholars painted by Melozzo da Forlì and others which, however, have been removed from Urbino together with the library. *Timoteo Viti*, or *Della Vite*, of Ferrara (1467-1523), the best pupil of Francesco Francia, spent the greater part of his life in Urbino; he was the first painter who exercised an influence on *Raphael*, but at a later period he himself became subject to that great master's magic spell. — The master, however, in whom we are now specially interested, is *Giovanni Santi* of Urbino (ca. 1450-94), the father of *Raphael*, whose frescoes at Cagli (p. 128) and Fano (p. 118) show considerable power and a keen sense of the graceful. As Giovanni died when Re-

phael was in his 11th year, his son can hardly have had the benefit of his instruction. After his father's death, Raphael remained in Urbino till 1500, but under what tuition is unknown. Another native of Urbino was Federigo Baroccio (1528-1612), some of whose works are able, while others display the customary affectation of the post-Raphaelite period. — During the Renaissance period, Urbino was one of the chief centres of the majolica manufacture (comp. p. 54).

In the centre of the town is the MARKET PLACE, or *Piazza Otto Settembre*, where the Corso Garibaldi ends. The Via Puccinotti ascends hence to the right to the narrow Piazza Duca Federigo, with the ducal palace and the cathedral. The fine *Raphael Monument* (36 ft. high), erected here in 1897, is by Luigi Belli. The bronze statue of the painter (13 ft. high) stands on a slender pedestal of Carrara marble, adorned with reliefs from his life. Below, to the right and left, are bronze figures of the Renaissance and the Genius of Art. At the back and front are groups of marble putti.

The new CATHEDRAL, erected in 1801 on the ruins of its predecessor, contains some interesting pictures.

INTERIOR. To the right of the entrance, St. Peter, a replica of the statue in St. Peter's at Rome. In the 2nd chapel to the right: St. Sebastian by *Federigo Baroccio*; to the left of the high-altar, Lord's Supper, also by *Fed. Baroccio*. In the sacristy, next the right transept: SS. Martin and Thomas à Becket, with a portrait of Duke Guidobaldo, the masterpiece of *Timo-teo Viti* (1504); "Scourging of Christ by Piero della Francesca, elaborately executed in the miniature style (usually covered). — The CRYPT (entered from the right corner of the small piazza between the cathedral and the palace) possesses a Pietà in marble by *Giov. da Bologna*.

The \*DUCAL PALACE, erected by *Luciano da Laurana* of Dalmatia in 1467-82 by order of Federigo Montefeltro, is now used as a 'Residenza Governativa', and contains the archives. The requirement of strength, coupled with the unevenness of the ground, has given rise to the irregularity of the building, but at the same time has enhanced its picturesqueness. The palace has always been much admired, and was regarded by the contemporaries of the founder as an embodiment of their ideal of a princely residence. According to modern standards, however, its dimensions are not grand, and even the court, the entrance to which is opposite the cathedral, is pleasing rather than imposing. In the latter, to the right, are mediæval tombstones and a relief (Pieta) of the 14th century. The staircase to the upper rooms is on the left, with a statue of Duke Federigo, by *Girol. Campagna* (1606). The ornamentation of the doors, windows, and chimney-pieces here and in the apartments is by *Ambrogio da Milano*, etc. The corridors and rooms contain a collection of inscriptions from Rome and the Umbrian municipia, early-Christian, mediæval, and Renaissance sculptures, and a small picture-gallery. Adm. daily, 9-12 and 2-4 (in summer 2-6); fee 1 fr.

The COLLECTION OF INSCRIPTIONS was made by the epigraphist *Fabretti*. — SCULPTURES. In the corridors are 72 reliefs with representations of engines of war (after *Francesco di Giorgio*), by *Ambrogio da Milano* (1474), which formerly decorated the outside of the palace. Room I (*Sala degli Angeli*). Five beautiful doors; frieze of dancing angels on the chimney-piece, by *Domenico Rosselli*. Room II. Four marble chimney-pieces. Room III.

Two crucifixes of the 18th century. Room IV. Tapestry worked in Urbino by masters from Flanders; stucco-reliefs by *Brandano*; fine marble chimney-piece. — We now return and enter the Chapel, in which is a plaster-cast of Raphael's skull. The studio of Duke Federigo should be visited for the sake of the intarsias, which formerly also covered the upper part of the walls, and the fine ceiling. From the balcony a beautiful view of the Apennines is obtained; still better from the N. tower, to which an interesting winding staircase ascends. — The celebrated library collected by Federigo has been removed to Rome.

**PICTURE GALLERY.** To the right: 38. *Baroccio*, Madonna, with saints; \*39. *Titian*, Resurrection, a late work like the Last Supper (see below); *Timoteo Viti* (not Raphael), 40. St. Rochus, 25. St. Sebastian; 23. *Paolo Uccello*, Legend of the desecrated Host. Fine chimney-piece. — 41. *Tim. Viti*, Tobias and the angel; 42. *Titian*, Last Supper (damaged). *Giovanni Santi*, 2. Madonna with SS. John the Baptist, Sebastian, Jerome, and Francis, and the Buffi family (1489); 4. Pietà. 18. *Piero della Francesca*, Architectural piece; 1. *Justus van Ghent*, Holy Communion, with numerous portraits, including Duke Federigo and Caterino Zeno, the Persian ambassador (to the right of the table; injured; 1474); 60. *Tim. Viti*, St. Apollonia; 52. *Fra Carnevale*, Madonna.

Opposite the palace rises an Obelisk, facing which is the church of *San Domenico*, with a pleasing portal by *Maso di Bartolomeo* (1449-52) and a terracotta relief of the Madonna, with SS. Dominic and Peter Martyr, by *Luca della Robbia* (1449). — The street contracts; to the right is the *University*, with armorial bearings over the door. Farther on is the *Istituto di Belle Arti*, which contains sculptures and some fine majolicas.

In the market-place (p. 110) is the loggia of *San Francesco*, a 14th cent. church, with a handsome campanile. The portal of the chapel to the right of the high-altar is by Bartol. Centogatti (15th cent.).

The Contrada Raffaello leads hence to the Fortezza. *Raphael* was born at No. 278, on the left. Purchased in 1873 at the suggestion of Count Gherardi, aided by a donation from Mr. Morris Moore, the house now belongs to the 'Reale Accademia Raffaello'.

The rooms are adorned with engravings from Raphael's pictures. In one of the rooms is a fresco of the Madonna (removed from the court; entirely repainted), by *Giovanni Santi*, possibly representing Magia Ciarla, Raphael's mother (fee  $\frac{1}{2}$  fr.).

From the beginning of the Contrada Raffaello the Via Bramante leads to the church of *Santo Spirito*, containing a Pietà and Descent of the Holy Ghost, two good paintings by *Luca Signorelli*, originally a church-banner, of 1495 (too high up to be properly seen).

Returning to the market-place, and descending the Via Mazzini, we follow the Via della Posta Vecchia, the first side-street to the right, and then the Via Barocci, the first street to the left, which leads, past the church of *San Giuseppe* (containing a group of the Nativity by Fed. Brandano), straight to the \**Oratorio della Confraternità di San Giovanni Battista*. The walls of the oratory are covered with scenes from the history of the Virgin and John the Baptist and a large Crucifixion, by *Lorenzo da San Severino* and his brother, of the school of *Giotto* (1416; restored). The ancient timber roof resembles that in the cathedral of Ancona. Under the altar is preserved the body of *San Pietro Spagnoli d'Urbino* (d. 1415).

In the *Theatre*, once famous for its decorations by *Girolamo Genga*, the first Italian comedy was performed. This was the 'Cassandra' of Cardinal Bibbiena (p. 46), the friend of Pope Leo X.

The hill of the old *Fortezza* (ascend the Contrada Raffaello, at the top take the Via dei Maceri to the left, and knock at No. 1461; fee 25-50 c.) commands an extensive and beautiful \*View of the sea and of the barren chain of the Apennines, in which the abrupt *Sassi di San Simone* are specially conspicuous. The peak of San Marino (p. 105) appears in the distance to the N.W.

About 1 M. to the E. of Urbino, to the left of the Pesaro road, are situated the conspicuous old monastery and church of *San Bernardino* (ca. 1450), with the new cemetery of Urbino. This spot commands a fine view of the town. The church contains the tombs of the Dukes Federigo and Guidobaldo, with their busts.

**FROM URBINO TO FOSSOMBRONE** (p. 113), viâ *Calmazzo*,  $1\frac{1}{4}$  M., diligence daily at 6 a.m., returning at 1.45 p.m. (fare 2 fr. 10 c.; carriage 10 fr.). The 'Corriere del Furlo' passes through Fossombrone at 11 a.m. and on its way to Fano about 2.30 p.m. Travellers bound for Fano should not omit to visit the (50 min.) Furlo Pass from Calmazzo. Carriage from Urbino to Gubbio 40 fr.

#### The RAILWAY FROM PESARO TO ANCONA skirts the coast.

98 M. **Fano** (\**Albergo e Ristorante Nolfi*, R. & A.  $2\frac{1}{2}$  fr., *Alb. del Moro*, both in the Via Nolfi and unpretending; *Café* in the Piazza), the *Fanum Fortunae* of antiquity, is indebted for its origin to a temple of Fortune, a fact commemorated by a modern statue of fortune on the public fountain. It is now a pleasant little town (9500 inhab.), surrounded by ancient walls and a deep moat. The once celebrated harbour is silted up and unimportant; vessels anchor in a new channel through which part of the water of the Metaurus (p. 113) is discharged. Pope Clement VIII. (Aldobrandini) was born at Fano in 1536. The first printing-press with Arabic type was set up here in 1514 at the cost of Pope Julius II. As a sea-bathing place Fano is less expensive than Rimini.

We enter the town by the Via Nolfi. Farther on, to the left, is the **PIAZZA**, in which (in the *Palazzo della Ragione*, 1299) is the *Theatre*, formerly one of the most famous in Italy, rebuilt by *Torelli*, a native architect, and decorated by *Bibbiena* (d. 1774). One of the rooms contains (temporarily) a David with the head of Goliath, by *Domenichino*, injured by thieves in 1871. — The old *Palazzo del Municipio* is reached through the arches to the right of the theatre.

The S. side of the Piazza, which is enlivened by a fountain of flowing water, is skirted by the Corso Vittorio Emanuele. Following the latter to the right, we reach the Via dell' Arco d'Augusto, the second street to the left. In a small piazza here rises the **CATHEDRAL OF SAN FORTUNATO**; the four recumbent lions in front formerly supported the pillars of the portico. The portal dates from the 13th century.

In the interior the chapel of San Girolamo (the 2nd to the left) contains a monument of the Rainalducci family; nearly opposite (4th to the right)

is a chapel adorned with frescoes by *Domenichino* (damaged). — In the chapel to the right of the choir, a Madonna with two saints, by *L. Carracci*. — In the court of the *Vescovado*, behind the cathedral, Via Montevecchio 7, are a few sculptures, including three 18th cent. reliefs.

Farther on we come to the ARCH OF AUGUSTUS, which spans the street, a structure of simple design, to which a second story was added in the 4th cent., when it was re-dedicated to Constantine. It once had three openings, as is shown by a view of it on the adjacent church of *San Michele*, adjoining the handsome Renaissance portal. — On the side of the arch next the town is the Founding Hospital (*Brefotrofio*), a pleasing edifice with loggias.

Returning to the piazza, we follow the Via Boccaccio opposite the fountain, and then take the Via Bonaccorsi, inclining to the left, to the church of SANTA MARIA NUOVA, with its portico.

Interior. 1st chapel on the left: *Giov. Santi*, Visitation; 2nd chapel: *Perugino*, Annunciation (1498). 3rd chapel on the right: \**Perugino*, Madonna enthroned and six saints, with charming predella (1497). Key at the house No. 14.

In the vestibule of *San Francesco* (closed) are the monuments of Pandolfo III. Malatesta (d. 1427; to the right), perhaps by *Leon Battista Alberti*, 1460, and his wife Paola Bianca (d. 1398; left), by *Tagliapietra*. — *Santa Croce*, the hospital-church, in the Via Nolfi, contains a Madonna with four saints, by *Giovanni Santi*. — *San Pietro*, in the same street, is an imposing and richly-decorated church in the baroque style, with frescoes by *Viviani* on the vaulting; in the chapel of the Gabrielli (1st to the left) is an Annunciation by *Guido Reni*. — *San Paterniano*, dedicated to the first bishop of Fano, possesses a Marriage of the Virgin, by *Guercino*. — In *Sant' Agostino* (entr. by side-door, viâ the cloisters of the Seminario) is a painting of *Sant' Angelo Custode*, by *Guercino*, the subject of a poem by Robert Browning ('The Guardian Angel').

An interesting excursion may be made to the *Monte Giove* (840 ft.), on the top of which is a monastery, with a splendid view of the Adriatic and the Apennines. It is reached in about 1 hr. by a good road from the church of *Ruscianno* (see below).

From FANO to FOSSATO VIÀ FOSSOMBRONE AND THE FURLO PASS, correire daily: to Fossombrone  $2\frac{1}{2}$  hrs., to Cagli  $6\frac{1}{2}$  hrs. (fare 4, in summer 3 fr.), to Schieggia 10 hrs., and to Fossato  $12\frac{1}{2}$  hrs. (fare 7, in summer 5 fr.). The road is the ancient road from Rome to Rimini (p. 103), the *Via Flaminia*, constructed in B.C. 220 by the Censor C. Flaminius (p. 50), to secure the district of the Po which had been recently wrested from the Gauls. The road quits Fano by the Arch of Augustus and the Porta Maggiore, traverses the plain to ( $1\frac{3}{4}$  M.) the church of *Ruscianno* at the foot of Monte Giove (see above), and then skirts the N. bank of the *Metaurus*, the monotonous but fertile valley of which is well cultivated. About 1 M. from Fossombrone, near the church of *San Martino al Piano*, was once situated the Roman colony of *Forum Semproniti*, destroyed by the Goths and Longobards.

$10\frac{1}{2}$  M. Fossombrone (*Tre Re*, clean), long in possession of the Malatesta family, accrued to the States of the Church under Sixtus IV. It is now a busy little town with 4300 inhab. and silk-factories, prettily situated in the valley, which contracts here, and commanded by a castle. The *Cathedral* contains an altar by Domenico Rosselli (1480). — A road, quitting the town by means of a lofty single-arched bridge, leads to the E. from Fossombrone to *Mondavio* and *Sentigallia* (p. 114). Diligence to *Urbino*, see p. 112.

The Via Flaminia beyond (18½ M.) *Calmazzo* (p. 112) crosses the *Metaurus*, which descends from the valley near *Sant' Angelo in Vado* from the N., and follows the left bank of the *Crediglione*, which at this point empties itself into the *Metaurus*. Urbino is seen in the distance to the right. The valley soon contracts again; to the right rises the hill of *Pietralata*, occasionally named *Monte d'Asdrubale*. Here, according to the popular tradition, was fought the memorable battle of the *Metaurus* in which, B.C. 207, Hasdrubal, whilst marching to the aid of his brother Hannibal with 60,000 men, was signally defeated and slain by the consuls *Livius Salinator* and *Claudius Nero*. This was the great event which decided the 2nd Punic War in favour of Rome.

The road, which skirts the river, now pierces the N.E. chain of the Apennines by means of a ravine between lofty and precipitous cliffs. At the narrowest point, where there is room for the river only, is the celebrated *Furlo Pass* (*Furlo* from *furculus* = passage, the ancient *petra intercisa*), a tunnel 17 ft. wide, 14 ft. high, and about 32 yds. in length. The founder of the work was the Emp. *Vespasian* (in A.D. 76), as the inscription hewn in the rock at the N. entrance records (*Imp. Caesar Augustus. Vespasianus pont. max. trib. pot. VII. imp. XVII. p(ater) p(atria) cos. VIII. censor furciund. cursum*).

About 3 M. beyond the pass is the small church *Badia del Furlo*, and a little farther on lies (23½ M.) the village of *Acqualagna* (p. 123).

31 M. *Cagli*, see p. 128. — Travellers beyond Cagli are generally conveyed in smaller carriages. Above the town the Burano, which the road skirts, pierces the main chain of the Apennines by means of a wild and deep gorge. At the other end lies (36½ M.) *Gantiano*, with 1000 inhab.; the church *della Collegiata* contains a Holy Family by Perugino. — The road ascends rapidly, and reaches the height of the pass, 2400 ft. above the sea. A little before arriving at Scheggia the road crosses a ravine by the curious *Ponte a Botte*, constructed in 1805.

43½ M. *Scheggia*, an insignificant place, lies at the junction of the roads to Fossato and Foligno, and to (8 M.) Gubbio (the latter leading over the pass of *Monte Calvo*, p. 53; carriage 5-6 fr.). On *Monte Petrara*, in the vicinity, amid oak-plantations, stand the ruins of the celebrated temple of Jupiter *Apenninus*, whose worship was peculiar to the Umbrians. Several bronzes and inscriptions have been discovered in the environs.

The main road continues to descend the green valley of the *Chiaggio*, and leads via *Costacciaro* and *Sigillo* (stalactite caves) to —

56 M. *Fosso di Vico*, a station on the Ancona and Rome line (p. 123).

Beyond Fano the train crosses the river *Metaurus* (see above), then the *Cesano*, beyond (105 M.) *Mondolfo-Marotta*.

112 M. *Senigallia* or *Sinigaglia* (\**Albergo Roma*, near the harbour; *Trattoria del Giardino*, near the Municipio), the ancient *Sena Gallica*, with 9600 inhab., chiefly occupied in fishing, lies at the mouth of the *Misa*. The town was destroyed by Pompey during the Civil War between Marius and Sulla. It was an episcopal see as early as the 4th cent., but was afterwards frequently devastated by fire and sword, so that it now presents quite a modern appearance. The house in which Pope *Pius IX.* (1792-1878) was born is shown; it contains a few memorials. In summer Senigallia is a favourite sea-bathing place. — The monastery-church of *Santa Maria delle Grazie* (1491; 2 M. to the S.W.) contains in the choir a picture by *Perugino* (*Madonna with six saints*), and over the 3rd altar on the right a small *Madonna* by *Piero della Francesca*.

From Senigallia via *Mondavio* to *Fossmorone* and thence to the *Furlo Pass*, see above.

119½ M. *Montemarciano*. Pleasant view of the promontory





Ancona. The train crosses the *Esino*. At (122 M.) *Falconara Marittima* (Rail. Restaurant) passengers for the line to Rome change carriages (see R. 15). The town lies on the hill to the right.

127 M. Ancona.

#### 14. Ancona and its Environs. Osimo. Loreto.

**Hotels** (comp. p. xix). "MILANO (Pl. c; C, 4), Via Venti-Nove Settembre, with electric light and a good restaurant, R., L., & A. 2½-3, B. 1½-4, déj. 8, D. 4 (both incl. wine), pens. 7-10, omn. 1 fr.; GRAND HÔTEL VITTORIA (Pl. b; C, 3), Corso Vittorio Emanuele; ALBERGO REALE DELLA PACE (Pl. a; C, 3), Piazza Santa Maria 2, with restaurant, lift, and baths, R., L., & A. 3, B. 1, déj. 2½, D. 4½, pens. 11, omn. 1 fr.; ROMA (Pl. d; D, 4), Via Palestro, with frequented trattoria, well spoken of, R., L., & A. 1½-2½ fr.; ALB. DELLA FERROVIA, near the station, mediocre.

**Cafés.** *Stoppani & Leva*, in the Corso Vitt. Emanuele, at the corner of the Piazza Roma (Pl. D, 4); *Dorico*, Piazza del Teatro (Pl. C, 8). — **Trattorie.** *Roma*, see above; *Picchio*, Piazza Roma.

**Post Office** (Pl. D, 4; 8-8 o'clock), Piazza Roma (Pl. D, 4). — **Telegraph Office**, same place. — **Theatre**, Piazza del Teatro (Pl. C, 8).

**Cabs.** One-horse cab from station to town, incl. luggage, 1, at night 1½ fr.; two-horse 1½ or 2 fr. For 1 hr. 1½ or 2 fr.; each ½ hr. more, 60 or 80 c. — Beyond the town, 2 fr. 50 or 3 fr. 60 c. for 1 hr.; each ½ hr. more, 1 fr. 15 or 1 fr. 70 c.

Tramway from the station through the Via Nazionale to the Piazza del Teatro (Pl. C, 8); 10 c. The prolongation to the Piazza Cavour is not worked.

Steamboats of the *Navigazione Generale Italiana* once a fortnight, on the way from Venice to Bari, Brindisi, and Alexandria; once a week for Brindisi, the Piræus, and Constantinople; and vice versa. — Steamboats of the *Società di Navigazione Puglia* once a fortnight on the way from Bari and Barletta to Zara and Fiume.

**Sea Baths**, near the station (Pl. A, 6). **Warm Baths**, Piazza Stamura (Pl. E, 4).

British Vice-Consul, *Sig. Albert P. Tomassini* (also American Consular Agent). — *Lloyd's Agent*, *Is. di M. Servadio*.

**Ancona**, the capital of a province, with 31,300 inhab., of whom upwards of 6000 are Jews, and possessing an excellent harbour, is beautifully situated between the promontories of *Monte Astagno* (Pl. C, 6) and *Monte Guasco* (Pl. C, 1). The duties and harbour dues produce an annual revenue of 18,000,000 fr. Coals and raw sugar are the chief imports, asphalt is the chief export. The province contains important sulphur-mines, silk-factories, paper-mills, and vineyards.

Ancona was founded by Doric Greeks from Syracuse, and thence named *Doric Ancon* (i.e. 'elbow', from the shape of the promontory). It was afterwards a Roman colony, and the harbour was enlarged by Trajan. After the beginning of the Christian era it repeatedly recovered from the ravages of the Goths and others, and in 1532 was made over by Gonzaga to Pope Clement VII., who built a fort and garrisoned it. Ancona is also frequently mentioned as a fortress in modern history. Thus in 1796 it was surrendered to the French, in 1799 to the Austrians, in 1805 to the French again; and in 1815 it was ceded to the pope, to whom it belonged till 1860.

The **HARBOUR**, an oval basin of about 990 by 880 yds. in diameter, is considered one of the best in Italy. The handsome quay, called the *Banchina*, was completed in 1880. The N. pier is

of ancient Roman origin. At the beginning of it rises the well preserved marble \*Triumphal Arch (Pl. B, 1), erected A.D. 115 by the Roman senate in honour of Trajan on the completion of the new quays, as the inscription records. The holes to which its original bronze enrichments were attached are still observed. The new pier constructed by Pope Clement XII., a continuation of the old, also boasts of a Triumphal Arch (Pl. B, 1), designed by *Vannitelli*, but far inferior to the other. At the S. angle of the harbour is the old Lazzaretto (Pl. B, 5), built in 1732, now a sugar-refinery. The harbour is defended by several forts.

The \*Cathedral of San Ciriaco (Pl. C, 1), dedicated to the first bishop of Ancona, stands on the *Monte Guasco* (see p. 115), an excellent point of view. The church (12-13th cent.) occupies the site of a temple of Venus mentioned by Catullus and Juvenal, and contains ten of its columns. It is built in a mixed Byzantine and Romanesque style, in the form of a Greek cross, each of the arms being flanked with aisles. The dodecagonal dome over the centre of the cross is one of the oldest in Italy. The façade (13th cent.), ascribed to *Margheritone d'Arezzo*, has a beautiful Gothic portico, the front columns of which are borne by red lions.

Interior (closed 12-4.30 p.m.). In the LEFT AISLE, in front, is a tomb of 1530. In the RIGHT TRANSEPT the semi-Byzantine capitals have been preserved; the railing of the steps to the choir dates from the 12th century. — In the CRYPT, to the right, sculptures of the 13th cent.; relief of Christ between an ox and a lion (the symbols of the evangelists SS. Luke and Mark), by *Philippus*; beneath, Head of Christ and St. George; tomb of the Franciscan B. Gabriel Ferretti (1456); in the corner, three statuettes (12th cent.); then, poor terracotta figures of SS. Cyriacus, Marcellinus, and Liberius; interesting 12th cent. reliefs, probably from the ancient choir of the left transept; *Sarcophagus of Fl(avius) Gorgonius*, Praetor of Ancona, with reliefs (in front, Christ and the apostles with Gorgonius and his wife at the Saviour's feet; on the lid to the left of the inscription, Adoration of the Magi; to the right, Moses, Goliath, David, Baptism of Christ; on the left end, Moses, Abraham's Offering, on the right end, Magi before Herod, etc.; 4th cent.); farther on, Roman head; statue of St. Primianus; relief of Christ (12th cent.); sarcophagus of SS. Cyriac and Liberius. — The CRYPT OF THE LEFT TRANSEPT (restored) contains the tombs of SS. Cyriacus, Marcellinus, and Liberius, in the baroque style (see 50 c.).

Pope Pius II. Piccolomini, while vainly endeavouring to organise a crusade against the Turks, died in the *Episcopal Palace*, adjoining the cathedral, in 1464. — Within a house at the foot of the hill are scanty remains of a Roman *Amphitheatre*.

The *Palazzo del Comune* (Pl. C, 2), built in the 13th cent. by *Margheritone d'Arezzo*, was restored in 1470 by *Francesco di Giorgio*, and partly modernized in 1647. The reliefs of Adam and Eve on the façade and the lower part of the rear date from the original building. On the staircase in the interior is a statue of the law-giver *Marco de' Rossi* (14th cent.).

The *Strada del Comune* descends from the *Palazzo del Comune*. On the left is the church of *San Francesco* (Pl. D, 2; now a barrack), standing on a massive substructure with a rich Gothic portal, by

*Giorgio da Sebenico* (1455). — The street next leads (r.) to the *Prefettura* (Pl. D, 3), the fine court of which is flanked by Gothic arcades (with Renaissance capitals) and has a fine Renaissance archway. — We proceed through the court to the *Piazza del Plebiscito* (Pl. D, 3), reached by steep approaches between which is a statue of Clement XII. (Corsini, 1730-40), by *Cornacchini*. — Farther up is the church of *San Domenico* (Pl. D, 3), which contains a *Madonna* and SS. Francis and Nicholas by *Titian* (in the 3rd chapel on the right), beautiful and imposing in its composition, though now much injured (1520).

Adjoining the church on the right is the *MUSEUM (Civica Pinacoteca Podestà e Museo Archeologico delle Marche)*.

On the *Ground Floor* is the Archeological Museum (open 10-3, Sun. 10-1). *VESTIBULE*. Keystones from the doorways of houses and other reliefs of the 13th cent., including large groups of Cain and Abel, etc., from the old *Palazzo Comunale*. — *Room I*. Chiefly Roman antiquities and coins. — *Room II*. Antique bronzes and vases; medals; skeleton of a warrior with a bronze helmet (7th or 8th cent. B. C.), found in 1892 at Novilara, to the S. of Pesaro.

*Upper Floor*. The Picture Gallery here includes a few good works of the Venetian school (open free on Sun. & Thurs., 10-1; on other days on application to the custodian, 10-12; fee 50 c.). *Room I*. Paintings and cartoons by *Francesco Podestà*. — *Room II*. 1. *Carlo Crivelli*, Small *Madonna*; 8. *Titian*, Crucifixion (damaged); 9. *Pellegrino Tibaldi*, Baptism of Christ; 11. *Guercino*, Cleopatra; 13. *Lorenzo Lotto*, Assumption of the Virgin (1550; spoiled by restoration); 27. *Ciccarelli*, Relief of the *Madonna*; 30. *Guercino*, St. Pelagia; \*37. *Lorenzo Lotto*, *Madonna enthroned, with four saints*.

The *Via Bonda* descending to the right from the *Prefettura* leads to the *Loggia dei Mercanti* (Exchange, Pl. C, 3), a late-Gothic edifice with a façade by *Giorgio da Sebenico* (1459). In the interior are paintings by *Pellegrino Tibaldi* and stucco-work by *Varlè*. — Adjoining, on the left, is the pretty *Palazzo Benincasa* (15th cent.). — Farther on to the right we reach the church of *Santa Maria della Piazza* (Pl. C, 3), with an elaborate façade (1210); the sculptures by *Philippus*. Still farther on, on the same side, is the church of *Santa Maria della Misericordia* (Pl. C, 2), with an elegant early-Renaissance portal. — We return through the *Via della Loggia* to the *Piazza del Teatro* (Pl. C, 3), the centre of traffic, beyond which is *Santi' Agostino*, with a late-Gothic portal showing a Renaissance tendency, attributed to *Giorgio da Sebenico*.

From the *Piazza del Teatro* the *CORSO VITTORIO EMANUELE* (Pl. C, D, E, 4) ascends towards the E., through the new quarters of the town. At the end is the *Piazza Cavour*, with a marble statue of *Count Cavour* in the centre (Pl. E, 4). At the point where the *CORSO Giuseppe Mazzini* passes the *Piazza Roma* is a tasteful fountain.

#### EXCURSIONS FROM ANCONA.

*The Province of Ancona*, the ancient *Picenum*, is a remarkably fertile district, abounding in beautiful scenery. The Apennines send forth a series of parallel spurs towards the sea, forming short, but picturesque valleys. The towns are invariably situated on the heights. To the W. the view is

bounded by the *Central Apennines*, usually covered with snow, which here attain their greatest elevation in several continuous ranges, from the *Monti Sibillini* (8125 ft.) to the *Gran Sasso d'Italia* (9885 ft.).

On the coast, 9 M. to the S. of Ancona, rises the **Monte Conero** or *Monte di Ancona* (1875 ft.), with an old Camaldulensian monastery, commanding a superb panorama. The pedestrian follows a tolerable road over the coast-hills nearly as far as (7 M.) *Sirolo* (1000 inhab.), whence a path to the left ascends in  $\frac{3}{4}$  hr. to the top. A carriage (see p. 115) may be taken as far as the foot of the hill. An alternative route is to take the train to *Osimo* (see below) and thence proceed by diligence to Sirolo.

The ANCONA-FOGGIA RAILWAY (to *Loreto*, 15 M., in 38-50 min.; fares 2 fr. 70, 1 fr. 90, 1 fr. 20 c., express 2 fr. 95, 2 fr. 15 c.; to *Porto Civitanova*, 27 M., in  $1\frac{1}{4}$ - $1\frac{3}{4}$  hr.) penetrates the heights enclosing Ancona by means of a tunnel. 4 M. *Varano*. To the left rises the finely formed Monte Conero (see above).

10 M. **Osimo** (*Albergo della Corona*, in the market-place; omnibus from the station to the town, 3 M., 75 c.), the ancient *Auximum*, colonised by the Romans B.C. 157, and mentioned by Caesar, is now a country-town with 5000 inhab., and lies on a hill in a commanding position. The N. part of the *Town Wall* (2nd cent. B.C.) still exists. A walk round the town affords a beautiful view. The *Palazzo Pubblico* in the large *Piazza* contains inscriptions and statues in Roman dress, found on the site of the ancient forum in the 15th cent., but barbarously mutilated by the Milanese in 1487. Here are also a Madonna and angels, by Lor. Lotto, and an altarpiece by Bart. Vivarini. The *Cathedral* contains a fine bronze font of the 16th century.

Proceeding hence by railway, we perceive, to the right, *Castelfidardo*, where on 18th Sept., 1860, the papal troops under Lamoriére were totally defeated by the Italians under Cialdini.

15 M. **Loreto**. — **Hotels.** *ALBERGO DEL PELLEGRINO*, in the *Piazza, Pace, Roma, Minerva*, all plain but not cheap; **PENS.** *TOMMASO FERRI*, in the *Piazza*. — ‘Posto’ in *Omnibus* or *Cab* to the town, 60 c.; one-horse cab to Recanati, 3-4 fr. (bargain beforehand). Those who walk from the station to the town leave the main street to the right, at the point where it is crossed (viaduct) by a street running towards the E. end of the church. — Loreto is infested by beggars and impudent (but useless) ‘guides’.

**Loreto**, situated on a hill  $1\frac{1}{2}$  M. from the line, with admirable views of the sea, the Apennines, and the province of Ancona, is a celebrated resort of pilgrims (1100 inhab.). It consists of little more than a single long street, full of booths for the sale of rosaries, medals, images, etc. An important festival takes place on Sept. 8th (Nativity of the Virgin).

According to the legend, the house of the Virgin at Nazareth became an object of profound veneration after the year 336, when the aged Empress Helena, mother of Constantine, made a pilgrimage thither, and caused a basilica to be erected over it. Owing to the incursions of the Saracens the basilica fell to decay, and after the loss of Ptolemais the *Casa Santa* was miraculously transplanted by the hands of angels in 1291.

to the coast of Dalmatia (the precise spot being between Fiume and Tersato). Three years later, however, it was again removed by angels during the night, and deposited near Recanati, on the ground of a certain widow *Laureria* (lauretum = laurel-grove). A church was erected over it, and houses soon sprang up for the accommodation of the believers who flocked to the spot. In 1586 Pope Sixtus V. accorded to Loreto the privileges of a town.

Among the numerous pilgrims who have visited this spot may be mentioned Tasso, who thus alludes to it: —

*'Ecco fra le tempeste, e i fieri venti  
Di questo grande e spazioso mare,  
O santa Stella, il tuo splendor m'ha scorto,  
Ch' illustra e scalda pur l'umane menti'.*

The large \*CHIESA DELLA CASA SANTA, with nave and aisles of equal height and a transept with aisles, was begun on the site of an earlier church in 1468 for Pope Paul II. and was continued in 1479-86 by *Giuliano da Maiano* of Florence. The lofty dome supported by eight pillars above the cross was completed in 1500 by *Giuliano da Sangallo*, the interior was partly altered after 1526 by *Antonio da Sangallo the Younger*, while the handsome travertine façade was erected in 1583-87 under Sixtus V., a colossal statue of whom adorns the entrance flight of steps. Over the principal door is a lifesize statue of the Madonna and Child, by *Girolamo Lombardo*, whose sons and pupils executed the three superb bronze doors, under Pope Paul V., in 1605-21. The campanile, designed by *Vanvitelli*, is a lofty structure in a richly-decorated style, surmounted by an octagonal pyramid. The principal bell, presented by Pope Leo X. in 1516, weighs 11 tons.

In the INTERIOR, to the left of the entrance, is a beautiful font, cast in bronze by *Tiburzio Vercelli* and *Giambattista Vitale*, and adorned with bas-reliefs and figures of Faith, Hope, Charity, and Fortitude. On the altars and in the chapels of the nave are mosaics representing St. Francis of Assisi, by *Domenichino*, and the Archangel Michael, by *Guido Reni*; etc.

The RIGHT TRANSEPT, the central chapel of which is adorned with modern frescoes, is flanked on each side by SACRISTIES, containing celebrated \*Frescoes. In the sacristy to the right the Entry of Christ into Jerusalem, and the elaborate ceiling painted in imitation of architecture, with prophets and angels (1478), are by *Melozzo da Forlì* (p. 100). The frescoes in the Sagrestia della Cura (to the left) are early but good specimens of *Luca Signorelli* (p. 48): the Apostles, Christ and the Doubting Thomas, Conversion of St. Paul, and (in the dome) Evangelists, church-fathers, and angels (ca. 1480, restored in 1877).

The CHOIR APSE is richly painted from the designs of *Ludwig Seitz* (1893). — In the DOME are modern frescoes by *Ces. Maccari*.

In the centre of the church, beneath the dome, rises the Casa Santa (or "Holy House"), a simple stone building,  $13\frac{1}{2}$  ft. in height, 28 ft. in length, and  $12\frac{1}{2}$  ft. in width, surrounded by a lofty \*Marble Screen designed by *Bramante* (1510), and executed by *Andrea Sansovino* (1513-29), *Girolamo Lombardo*, *Bandinelli*, *Tribolo*, *Raffaello da Montelupo*, *Guglielmo della Porta*, etc., with bronze doors by *Girolamo Lombardo*. It is adorned with statues of prophets and sibyls, and (on the S. side) of David and Goliath, and with reliefs, among which are: on the W. side, Annunciation, by *Sansovino*; S., Nativity, by *Sansovino*; Adoration of the Magi, by *Raffaello da Montelupo* and *Girol. Lombardo*; E., Arrival of the Casa Santa at Loreto, by *Niccolò Tribolo*; above it, Death of the Virgin, by *Domenico Aimo*; N., Nativity of the Virgin, begun by *Sansovino*, continued by *Buccio Bandinelli* and *Raffaello da Montelupo*; Nuptials of the Virgin, by the same masters.

In a niche of the interior is a small black image of the Virgin and Child, in cedar, attributed to St. Luke. It is richly adorned with jewels, the lustre of which is enhanced by silver lamps always kept burning. In 1798 it was carried off to Paris by the French.

In the N. TRANSEPT is the entrance to the *Treasury* (open free to the public, 9-11.30 and 2.30-3.30, in summer 4.30-5.30, at other times only with permesso), which contains valuable votive offerings and curiosities, the gifts of monarchs and persons of rank (chiefly of the 19th cent.). The ceiling-painting is by *Pomarancio*.

In the Piazza in front of the church are the *Jesuits' College* and the *PALAZZO APOSTOLICO*, begun in 1510 from designs by *Bramante*, continued by *And. Sansovino* and *Ant. da Sangallo the Younger*, but never finished.

The palace contains a small picture-gallery (*Lor. Lotto*, Adoration of the Child, SS. Christopher, Rochus, and Sebastian; Christ and the woman taken in adultery, and four other works; *Vouet*, Last Supper; *Schidone*, St. Clara; *Guercino*, Descent from the Cross; *Ann. Carracci*, Nativity, etc.); a hall with *Tapestries after Raphael's Cartoons* (Paul at Lysitra, Healing the lame, 'Feed my Sheep', Elymas the Sorcerer, Holy Family, Miraculous Draught of Fishes, St. Paul's Speech); and a *Collection of Majolica*, chiefly from the well-known manufactory in Urbino (fee  $\frac{1}{2}$ -1 fr.).

At (17 $\frac{1}{2}$  M.) *Porto Recanati* (3000 inhab.) we alight for —

*Recanati* (*Albergo Corona*; *Trattoria Spesioli*, with bedrooms, clean; 5800 inhab.), loftily situated 4 $\frac{1}{2}$  M. to the W. and commanding charming views of the Apennines and the sea. It was a fortified and important place in the middle ages. The imposing new *Municipio* contains two good works by *Lor. Lotto* (1508 and 1512), a bronze bust of Leopardi (see below) by *G. Monteverde* (1898), and a charter of municipal privileges accorded to the town by Emp. Frederick II. in 1229. The Cathedral of *San Flaviano*, with a Gothic porch, contains the monument of Gregory XII., of 1417. In the small church of *Santa Maria sopra Mercanti* is an Annunciation by *Lor. Lotto*. *San Domenico* (with a fresco of the Apotheosis of St. Vincent Ferrer by *Lor. Lotto*) and *Sant' Agostino* have Renaissance portals, while the palace of *Card. Venier* has a loggia (towards the court) by Giuliano da Majano (1477-79). The palace of the *Leopardi* contains the collections of the scholar and poet *Giacomo Leopardi* (d. 1837), to whom a marble statue has been erected in front of the *Municipio*.

Excursion from Recanati to *Macerata* (p. 121), passing the ruins of *Helvia Ricina* (p. 121).

The train crosses the *Potenza*. 23 M. *Potenza Picena* (3000 inhab.), named after a Roman colony, the ruins of which have disappeared.

27 M. *Porto Civitanova*, at the mouth of the *Chienti*; the town of Civitanova (about 2000 inhab.) lies 1 M. inland. — Thence to *Pescara*, *Foggia*, etc., see *Baedeker's Southern Italy*.

FROM *PORTO CIVITANOVA* TO *FABRIANO*, 59 $\frac{1}{2}$  M., railway (two through-trains daily) in 3 $\frac{1}{2}$ -5 $\frac{1}{4}$  hrs. — The line at first ascends the fertile and smiling valley of the *Chienti*. 5 M. *Montecosaro*; 8 M. *Morrovalle-Monte-San-Giusto*; 13 $\frac{1}{2}$  M. *Pausula*, a town on the height to the left, with 2800 inhabitants.

17½ M. Macerata (*Alb. Centrale*, R. 2 fr., clean; *Milano*; *Europa*; \**Taverna Fanfula*; *Café*, at the post-office), a flourishing town with 10,100 inhab. and a legal seminary (250 students), capital of the province of Macerata, is picturesquely situated on the heights between the valleys of the *Chienti* and *Potenza*. Like Recanati, Macerata sprang up after the destruction of *Helvia Ricina*, of which there still exist some remains of an amphitheatre and of a bridge on the *Potenza*, 3 M. to the N.W. of Macerata. From the rail. station we follow (left) the *Via delle Mura* (views) to (½ M.) the large *Convitto Nazionale*. Hence the *Via del Convitto* leads to the right to the town and ascends to the church of *San Giovanni*, with an Assumption of the Virgin, by *Lanfranco*. Adjacent is the *Biblioteca Comunale*, containing a small *PINACOTECA* (open on week-days, 9-2), the chief treasures of which are a Madonna and SS. Julian and Antony of Padua by *Gentile da Fabriano* (Nos. 35, 22), a Madonna by *Carlo Crivelli* (1470; No. 36), a Madonna with SS. Julian and Antony by *Allegretto Nuzi da Fabriano* (1369; No. 39), and a Penitent by *Lanfranco* (No. 55). It also contains a few antiquities and coins. Proceeding hence in a straight direction past the *Post Office*, we reach the main *Piazza*, with the *Palazzo Municipale* (in the court, ancient *toga*-statues and inscriptions) and the *Prefettura*, a Renaissance palace of the Gonzagas, with Gothic survivals. We then descend, passing the *Cathedral* and the small church of *Santa Maria del Porto* (with late-Romanesque tiled façade), to the *Porta Mercato*, built by Pius II. Adjacent (left) is a *Gheristerio*, for ball-play. Outside the town, ¾ M. to the right of the rail. station, is the church of *Santa Maria delle Vergini*, by Galasso da Carpi (1573).

22 M. *Urbisaglia*. The road to the little town of this name, which lies 5 or 6 M. to the S.W. (diligence), crosses the *Chienti* and the *Fiastra* and passes the villa of *Prince Bandini*, a secularized convent with a large garden and an interesting Romanesque church. Farther on the *Monti Sibillini* (p. 118) come into sight. The loftily situated *Urbisaglia* (*Osteria Nuova*, very fair), to the W. of the road, probably occupies the *Arx* of the Roman *Urbs Salvia*, which spread over the whole slope as far as the *Fiastra* and was destroyed by Alaric. A ruined theatre and amphitheatre and traces of many other ancient buildings still remain. The mediæval wall, which enclosed the whole space, may also be traced; on its N.W. side it has utilised some ancient masonry. — 24½ M. *Pollenza*.

28½ M. Tolentino (*Corona*, indifferent; *Falcone*, near the piazza, unpretending), the ancient *Tolentinum Picenum*, prettily situated on the *Chienti*, with 4100 inhab., was once strongly fortified. The rail. station is about ½ M. from the town. To the left stands the church of *San Catervo*, which contains the early-Christian sarcophagus of St. Catervus, embellished with reliefs (Adoration of the Magi, Christ as the Good Shepherd), and frescoes of the 15th century. A few hundred paces farther on is the *Museo Civico*, established in the Renaissance cloisters to the N.E. of San Niccolò. Among its contents are a *toga*-statue and the proceeds of the excavations carried on by Count Silveri Gentiloni since 1880 in the Picene necropolis surrounding the town (8th cent. B.C.; key kept at the Pal. Gentiloni, nearly opposite). Adjacent is the *CATHEDRAL OF SAN NICCOLÒ*, which possesses a fine portal by *Rosso* of Florence (1431), presented to his native town by Niccolò Mauruzzi, the celebrated condottiere. In the chapel to the N. of the high-altar are the remains of St. Nicholas of Tolentino (d. 1209) and two paintings of the late-Venetian school (16th cent.). An adjoining room contains a wooden statue and the Renaissance tomb of St. Nicholas and frescoes from the life of the saint by *Lorenzo* and *Jacopo da San Severino*. The adjoining cloisters date from the 18th century. In the adjacent *Piazza* is the church of *San Francesco* (13th cent.), with a fresco of 1470, representing the Madonna and Sant' Amicone di Rambone healing the infirm (chapel to the right). The learned *Francis Philelphus*, one of the first students and disseminators of classical literature, was born at Tolentino in 1588. — The picturesque environs command fine views of the mountains.

The railway now quits the *Chienti* and enters the valley of the *Potenza*. — 35 M. *San Severino Marche* (*Leon d'Oro*), a town with 3700 inhab., arose from the ruins of the ancient *Septempeda*. In the church del

*Castello*, frescoes by *Dietisalvi d'Angelusso*, and an altar-piece by *Niccolò da Poligno* (1468); in the sacristy of the *Duomo Nuovo* a Madonna, a good early work by *Pinturicchio*. *San Lorenzo* stands on the site of an ancient temple. Inscriptions and antiquities in the town-hall, and at the residence of the *Conte Servanzio Collini*. —  $40\frac{1}{2}$  M. *Gaspone*.

From (42 M.) *Castelraimondo* (Alt. *Bosco*) a road leads to the S. to (6 M.) *Camerino* (4300 inhab.), the ancient *Camerium Umbrorum*, once the capital of the Umbrian Camerites, who during the Samnite wars allied themselves with Rome against the Etruscans. It is the seat of a bishopric (founded in 292). The cathedral of *San Siro* occupies the site of a temple of Jupiter; in front of it is a bronze statue of Pope *Sixtus V.* of 1587. The painter *Carlo Maratta* was born here in 1625 (d. at Rome in 1713).

47 M. *Materita* (Alt. *Mona*), clean, a town with 2300 inhab., possessing pictures by *Palmezzano* (1510) and *Eusebio di San Giorgio* (1512) in the church of *San Francesco dei Zoccolanti*, and a small picture-gallery in the Pal. *Pierantoni*. —  $51\frac{1}{2}$  M. *Cerreto d'Esi*; 54 M. *Albaicina* (see below; change carriages for *Jesi* and *Ancona*). —  $59\frac{1}{2}$  M. *Fabriano*, see below.

### 15. From Ancona to Foligno ('Orte. Rome).

50 M. RAILWAY in  $3\frac{1}{2}$ - $5\frac{1}{2}$  hrs. (fares 14 fr. 60, 10 fr. 25, 6 fr. 60 c.; express 16 fr. 5, 11 fr. 25 c.; comp. p. xiv). To Rome (183 M.) in 8-12 hrs. (fares 33 fr. 35, 23 fr. 30, 15 fr. 5 c.; express 36 fr. 70, 25 fr. 65 c.). Best views to the left.

To (5 M.) *Falconara Marittima*, see p. 115. — Here the train diverges to the S.W. into the valley of the *Esino* (Lat. *Aesis*), which it crosses at (10 $\frac{1}{2}$  M.) *Chiavaralle*.

17 $\frac{1}{2}$  M. *Jesi* (Alt. *San' Antonio, Speranza*, both fair; *Corona*), a prosperous manufacturing town with 6200 inhab., was the ancient *Aesis*, where the Emp. Frederick II. was born on 26th Dec., 1194. The picturesque townwalls, dating from the middle ages, are in good preservation. The *Cathedral* is dedicated to the martyr St. Septimius, the first bi-hop of Jesi (308). The *Palazzo Pubblico*, now the *Prefettura*, bears the town-arms within an elaborate Renaissance border. The interior and the *Public Library* contain works by *Lorenzo Lotto*.

*Jesi* was also the birthplace of Giov. Batt. *Pergolese* (b. 1710; d. 1736 at *Pozzuoli*), the composer of the *Stabat Mater*; and a neighbouring village gave birth to the composer G. *Spontini* (1778-1851).

The valley contracts, and the train crosses the river twice. 26 M. *Castelplanio*. Beyond (30 $\frac{1}{2}$  M.) *Serra San Quirico* the line threads a long tunnel through the *Monte Rosso* and then traverses a ravine between lofty cliffs. 39 $\frac{1}{2}$  M. *Albaicina*; to *Porto Civitanova*, see above.

44 $\frac{1}{2}$  M. *Fabriano* (1070 ft.; *La Campana*, R. & L. 2, d6J. 1 $\frac{1}{2}$ , D. 21 $\frac{1}{2}$  fr. incl. wine), a prosperous town with 5500 inhab., noted since the 14th cent. for its paper-manufactories, lies near the sites of the ancient *Tuficum* and *Attidium*. The *Town Hall* contains ancient inscriptions and a small collection of pictures. The *Campanile* opposite bears a bombastic inscription about the unity of Italy. The churches of *San Niccold*, *San Benedetto*, *San' Agostino*, and *Santa Lucia*, and the private houses *Casa Morichi* and *Casa Forneri*, contain pictures of the local school, of which *Gentile da Fabriano*

(ca. 1370-1451; p. 57) was the head. — Railway to Porto Civitanova, see pp. 122-120.

FROM FABRIANO TO URBINO, 50 M., railway in  $3\frac{1}{2}$  hrs. (fares 9 fr. 15, 6 fr. 40, 4 fr. 15 c.; two trains daily). — 2½ M. *Melano* (1130 ft.); 8 M. *San Donato Marche* (1102 ft.). — 10½ M. *Sassoferrato-Arcavia* (1017 ft.). *Sassoferrato* (1286 ft.; *Fata*; *Perkorì*), situated on the *Scatino*, consists of the upper and lower town, with 600 inhab., and possesses interesting churches and pictures. *Giovanni Salvi*, surnamed *Sassoferrato*, was born here in 1805; he was especially noted for his Madonnas, and died at Rome in 1885. *San Pietro*, in the upper town, contains a Madonna by him. In the vicinity are the ruins of the ancient *Sentinum*, where, B. C. 295, the great decisive battle took place between the Romans and the allied Samnites, Gauls, Umbrians, and Etruscans, in which the consul Decius heroically sacrificed himself. The Roman supremacy over the whole of Italy was thus established. — About 6 M. to the N.E. of *Sassoferrato*, on the road to *Senigallia* (p. 114), lies the little town of *Arcavia* (1300 inhab.). The church of *San Medardo* contains a large altar-piece by *Luca Signorelli* (1507; restored in 1890), a fine Baptism of Christ and a Madonna with saints (1520), by the same master, and a terracotta altar by *Giovanni della Robbia* (1513).

- 13½ M. *Monterosso Marche*; 18 M. *Bellisio Solfare*, with sulphur-mines;
- 20 M. *Pergola* (955 ft.); 23 M. *Canneto Marche* (1102 ft.). — 26 M. *Frontone* (1345 ft.), in a high situation to the S. of the railway. A rough road leads hence to the S.E. to (4 M.) *Serra San' Abbondio*, and then ascends to the S.W., through the wooded gorge of the *Cesana*, to (7½ M.) the Camaldulian convent of *Avellana*, where tradition avers that Dante found refuge after the death of Henry VII. We may spend the night here, and next day ascend (6 hrs.; guide 2-3 fr.) the *Monte Catria* (5583 ft.), which commands an extensive "Panorama," stretching on the N.E. to *Fano* and the sea, on the N. to *San Marino*, on the W. to the *Trasimene Lake*, and on the S. to the *Monti Sibillini*.

29½ M. *Acquaviva Marche* (1160 ft.). — 32 M. *Cagli* (880 ft.; *Ab. d'Italia*, in the piazza), a small town with 3000 inhab., on the site of the ancient *Cales* or *Calle*. The church of *SAN DOMENICO* contains a Madonna (1481) and a Pietà by *Giovanni Santi*, Raphael's father, the former one of his most important works. *San Francesco* and *Sant' Angelo* also contain pictures. At the foot of the hill on which *Cagli* lies is a stream spanned by an ancient bridge, constructed of huge blocks of rock. To *Scheggia*, see p. 114.

The train descends the valley of the *Burano*, which is also followed, as far as (36 M.) *Acqualagna* (698 ft.), at the confluence of the *Candigliano* and *Burano*, by the road over the *Furlo Pass* (see p. 114). — 38½ M. *Pole-Piobbico* (788 ft.).

42½ M. *Urbania* (780 ft.); the town, formerly named *Castel Durante* and famous for its majolica, lies 4 M. to the N.W. Adjacent is the secularized convent of *Montefiorentino*, with two marble monuments by *Francesco di Simone* (ca. 1484) and a Madonna by *Giov. Santi* (1484).

From *Urbania* to (46½ M.) *Fermignano* we follow the valley of the *Metaurus*. — 50 M. *Urbino*, see p. 109.

Beyond *Fabriano* the train skirts the brook *Giano*, and penetrates the central Apennine chain by a tunnel  $1\frac{1}{4}$  M. long.

At (54½ M.) *Fossato di Vico* (to *Arezzo* and *Fossato*, R. 8) we enter the plain of the *Chioggio*. To the left on the hill, *Palazzolo*; to the right, *San Pellegrino*; farther on, to the left, *Palazzo* and *San Facondino*.

58 M. *Gualdo Tadino*, a small town with 2700 inhab., lies about 2 M. from the railway (cab 40 c.), near the insignificant ruins of the ancient *Tadinum*. In 552 Narses defeated and slew the Ostrogothic king Totila here, and owing to this victory soon gained possession of *Rome*. In the *Palazzo Comunale* is a small picture

gallery with a Pietà by Niccolò da Foligno (1471) and works by native artists; in the corridor are an ancient sarcophagus and a few inscriptions. The church of *San Francesco* contains an altarpiece by Niccolò da Foligno (1471). The *Cathedral* has a fine rose-window; in the sacristy, pictures by Niccolò da Foligno.

We gradually descend to (68 M.) **Nocera Umbra**, an episcopal town (1300 inhab.), on the site of the ancient *Nuceria*, a city of the Umbri (3 M. from the station; omn.). The *Cathedral* and the church of the *Madernina* contain a few fair paintings. Some admirable frescoes of 1434 were discovered in 1877 on the organ-screen of *San Francesco*, and others of less importance (ca. 1500) in the nave and choir. The *Orfanotrofio* (*Vescovado Antico*) contains portraits of the bishops of Nocera from the 1st cent. of our era (1), painted in 1659. About  $2\frac{1}{4}$  M. from the town are mineral springs, known since 1510.

On the slope of the *Monte Pennino* (6150 ft.), above the town, is a prettily situated and much frequented *Summer Hotel* (1970 ft.; pens. 8-10 fr.; omn. at the station; open June-Sept.).

The train enters the narrow *Val Topina*, crosses the brook several times, traverses a tunnel, and descends by *Ponte Centesimo* to —

80 M. *Foligno*. Thence to *Rome*, see pp. 72-81 and 88-90.

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## Preliminary Information.

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### a. Hotels. Pensions. Private Apartments.

**Arrival.** At the *Stazione Termini*, or chief railway-station (Plan I, II, 27; Buffet, déj. 2-2½, D. 3½-5 fr.), numerous hotel-omnibuses are in waiting, for the use of which a charge of 1-1½ fr. is made in the bill. *Cab* to the town: with one horse, for 1-2 pers., 1 fr., at night 1 fr. 20 c.; with two horses, for 1-4 pers., 2 fr., at night 2½ fr.; small articles of luggage free, each small box 20 c., trunk 50 c. (comp. tariff in the Appx.). *Porter* (*Jacchino*) 25-60 c. — There is another station at *Trastevere* (Pl. III, 11; p. 361), of little importance, however, to tourists, except as the terminus of the line from Viterbo (R. 11; electric tramway to the Piazza Venezia, see p. 193). — **POLICE OFFICE** (*Questura*): Via Santi Apostoli 17 (Pl. II, 18). — Railway enquiry and ticket offices in the town: *Via del Corso* 218 (near the Piazza Colonna) and *Corso Vittorio Emanuele* 43; *Thos. Cook & Son*, *Piazza di Spagna* 2; *H. Gate & Co.*, *Piazza di Spagna* 10.

**Hotels** (comp. pp. vi, xix). The first-class hotels are large and comfortable establishments, with lifts, baths, steam-heating, etc., and are nearly all lighted by electricity. Several are closed during summer. Prices are often raised at Easter.

\*GRAND HÔTEL (Pl. I, 24, 27, *G.H.*), *Piazza delle Terme*, a large establishment belonging to a company and managed in the Swiss style, with a good but expensive restaurant (p. 129), R., L., & A. 7-15, B. 2, déj. 5, D. 7, board from 12½ fr.; \*HÔTEL QUIRINALE (Pl. I, II, 27, *Q.*), *Via Nazionale* 7, a large hotel in the Swiss style, with restaurant in the 'Winter Garden', R. from 5, L. 1½-3½, A. 1, B. 1½, déj. 3½, D. 6, pens. from 12 fr.; \*BRISTOL (Pl. I, 24, *B.*), *Piazza Barberini*, R., L., & A. from 8, B. 2, déj. 5, D. 6, pens. from 16 fr.; \*LONDRES (Pl. I, 17, *L.*), *Piazza di Spagna* 16, R., L., & A. from 5, B. 1½, déj. 3½, D. 6 fr.; these two are first-class houses, the former frequented by the British, the latter by the German aristocracy; \*ROYAL (Pl. I, 26, *R.*), *Via Venti Settembre* 31, in a sunny situation, a first-class house patronized by Americans, R., L., & A. from 4, B. 1½, déj. 4, D. 6, pens. from 12 fr. — \*HÔTEL D'EUROPE (Pl. I, 21, *E.*), *Piazza Mignanelli* 3, with restaurant, R., L., & A. from 4½, B. 1½, déj. 4, D. 6, pens. 12-15 fr.; \*DE RUSSIE ET DES ÎLES BRITANNIQUES (Pl. I, 17, *R.*), *Via Babuino* 9, near the *Piazza del Popolo*, with fine garden, R. from 3, L. ½, A. 1, B. 1½, déj. 3½, D. 6, pens. from 10 fr., these two frequented by the English; \*CONTINENTAL (Pl. II, 27, *C.*), *Via Cavour* 5, opposite the station, R., L., & A. 6, B. 1½, déj. 3½, D. 5, pens. from 10 fr.; HÔTEL DE ROME (Pl. I, 18, *R.*), *Via del Corso* 128.

In the upper and partly new quarter on the Pincian Hill and the N. slope of the Quirinal: EDEN (Pl. I, 20, *E.*), *Via Ludovisi* 49, in a sunny situation, near the Pincian Garden, R., L., & A. 4-6, B. 1½, déj. 3, D. 5, pens. 10½-12½ fr.; BEAU-SITE (Pl. I, 20, *B.*), *Via Ludovisi* 45, R., L., & A. 3-6, B. 1½, déj. 3, D. 4, pens. from 9 fr.; GERMANIA (Pl. I, 23, *G.*), *Via Boncompagni* 62, R. 2½-5 fr., L. 30 c., A. ½, B. 1¼, déj. 2½, D. 4, pens. 7-10 fr.; HÔTEL DU SUD (Pl. I, 20, *S.*), *Via Lombardia*, R., L., & A. 3-6, B. 1½, déj. 2, D. 4, pens. 7-10 fr.; HASSSLER (Pl. I, 20, *H.*), *Piazza Santissima Trinità de' Monti*, above the *Scalae di Spagna* and close to the Pincian Garden, almost exclusively frequented by Germans, R., L., & A. 3½-5, B. 1½, déj. 3, D. 4½, pens. 10-15 fr.; \*HÔTEL D'ITALIE (Pl. I, 21, 24, *I.*), *Via Quattro Fontane* 12, with view of the Barberini Gardens, R., L., & A. 4, B. 1½, déj. 3½, D. 5, pens. 10-13 fr.; TELLENBACH, *Via Due Macelli* 66 (Pl. I, 21), R., L., & A. from 4, B. 1½, déj. 3½, D. 4½, pens. 8-15 fr.; MOLARO (Pl. I, 21, *M.*), *Via Gregoriana* 56, R. 4, L. ½, A. 1, B. 1½, déj. 3, D. 5, pens. 10-12 fr.; \*VICTORIA (Pl. I, 21, *V.*), *Via Due Macelli* 24, with garden, R., L., & A. 3-6, B. 1½, déj. 3½, D. 4, pens. 8-10 fr., well spoken of. — Second

class: ALBERGO LIGURIA-VALLINI, Via Cavour 28 (Pl. II, 27), R., L., & A. 1 $\frac{1}{2}$ -3 $\frac{1}{2}$  fr., B. 80 c., déj. 2, D. 3 (both incl. wine), pens. 6-8 fr.; ALBERGO LAGO MAGGIORE, ALB. NOVARA E MASSIMO D'AZEGLIO, Via Cavour 17 and 18, similar charges.

In the lower streets between the Piazza di Spagna and the Corso: \*ANGLETERRE (Pl. I, 18, A), Via Bocca di Leone 14, R., L., & A. 4 $\frac{1}{2}$ -6 $\frac{1}{2}$ , B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 5, pens. from 10 fr.; \*HÔT.-PENS. ANGLO-AMÉRICAIN (Pl. I, 18, A), Via Frattina 128, R., L., & A. 8-5, B. 1, déj. 2 $\frac{1}{2}$ , D. 4, pens. from 8 fr. These two are of the first class and are chiefly patronized by English and Americans. \*HÔT. D'ALLEMAGNE (Pl. I, 18, A), Via Condotti 88, R., L., & A. from 4, B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 5, pens. from 8 fr. — To the N. of the Piazza di Spagna: HÔT. ALIBERT (Pl. I, 17), R., L., & A. 2 $\frac{1}{2}$ -4, déj. 2 $\frac{1}{2}$ , D. 4, pens. 7-9 fr. — To the S. of the Piazza di Spagna: HÔT. DE GENÈVE (Pl. I, 18, G), Via della Vite 29, R., L., & A. 2 $\frac{1}{2}$ -4, B. 1, déj. 3, D. 4 $\frac{1}{2}$  (both incl. wine), pens. 8 fr.

In the lower part of the Via Nazionale, on the Quirinal, but nearer the Piazza Venezia and the Capitol: \*BELLEVUE (Pl. II, 21, B), Via Nazionale 183, R., L., & A. 4-5, B. 1 $\frac{1}{4}$ , déj. 3, D. 4, pens. 9-12 fr.; \*LAURATI (Pl. II, 20, L), Via Nazionale 154, R. 3 $\frac{1}{2}$ -4, L. 1 $\frac{1}{2}$ , A. 3 $\frac{1}{4}$ , B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 5, pens. 9-12 fr.; \*SUISSE, Via Nazionale 104 (Pl. II, 24), R. from 4, L. 3 $\frac{1}{4}$ , A. 3 $\frac{1}{4}$ , B. 1 $\frac{1}{4}$ , déj. 3, D. 5, pens. 9-12 fr. All these are of the first class.

Nearer the centre of the city: \*MARIN (Pl. I, 18, M), Via del Tritone 17, near the Piazza Colonna, largely patronized by Americans, R. from 3, L. 1 $\frac{1}{2}$ , A. 1, B. 1 $\frac{1}{2}$ , déj. 3 $\frac{1}{2}$ , D. 5, pens. from 10 fr. — \*MINERVA (Pl. II, 18, Ma), beside Santa Maria sopra Minerva, an old-established house, R. 3-4 fr., L. 60, A. 80 c., B. 1 $\frac{1}{2}$ , déj. 3, D. 5 fr. — \*NATIONAL, Piazza di Monte Citorio 130 (Pl. II, 18), R. 2-3 fr., L. 60, A. 60 c., B. 1 $\frac{1}{4}$ , déj. 3, D. 4 (both incl. wine), pens. 8-10 fr.; \*MILANO (Pl. II, 18, M), Via Colonna 22 and Piazza di Monte Citorio 11, with restaurant, R. from 2 $\frac{1}{2}$ , L. 3 $\frac{1}{4}$ , A. 3 $\frac{1}{4}$ , B. 1 $\frac{1}{4}$ , déj. 3, D. 4, pens. from 10 fr. patronized, like the National, by Italian deputies. — CAPITOLE (Pl. II, 17, 18, C), Via del Corso 286, at the corner of the Piazza Venezia, with restaurant, R., L., & A. 3, B. 1, déj. 2 $\frac{1}{2}$ -3, D. 4 (both incl. wine), pens. 7-8 fr.; SENATO (Pl. II, 15, S), Piazza della Rotonda 73, a thoroughly Italian house, R. & A. 3, L. 1 $\frac{1}{2}$ , B. 1, déj. 2 $\frac{1}{2}$  (with wine), D. 3 (wine extra), pens. 9 fr.

Hôtels Garnis. ALB. POSTA (a dépendance of the Bellevue), Via delle Convertite 5, cor. of the Corso (I, 18), R., L., & A. 2 $\frac{1}{2}$ -3, per month 45-60 fr.; HÔT. D'ORIENT, Piazza Poli 8 (Pl. II, 21, 18), near the Piazza Colonna, R., L., & A. 3-4, B. 1 fr.; COLONNA (Pl. I, 18, G), to the E. of the Piazza Colonna, R., L., & A. 4, B. 1 $\frac{1}{4}$  fr.; CENTRALE (Pl. II, 18, Ce), Via della Rosa 9; CESARI (Pl. II, 18, C), Via di Pietra 89, R., L., & A. 3 $\frac{1}{2}$ , B. 1 fr.; SANTA CHIARA (Pl. II, 18, Ch), Via Santa Chiara 18, R., L., & A. 3 fr.; CAOURT (Pl. II, 15, C), Via Santa Chiara 5; WESER, Via Sistina 42, R. 8-4, B. 1 fr.; CLARA BRUN, Via Fontanella di Borgese 42, R. 2-3 $\frac{1}{2}$ ; LADERMANN, Via della Croce 34, R. 1-8 fr.; CARL BRÜGNER, Via Cavour 181, R. 1 $\frac{1}{2}$ -2 $\frac{1}{2}$  fr., B. 60 c., these last four German.

Pensions (comp. p. xx). The following are patronized chiefly by the English and Americans: CHAPMAN, Via San Niccolò da Tolentino 76, with lift, 8-12 fr.; GIANELLI, Via Ludovisi 15, with lift, 8 $\frac{1}{2}$ -12 $\frac{1}{2}$  fr.; MARLEY, Via Boncompagni 55, first floor, 6-8 fr.; DAWES ROSE, Via Sistina 57, 7-10 fr.; SMITH, Via del Corso 47, second floor; HURDLE-LOMI, Via del Tritone 36, with lift, 7-9 fr.; Miss HAYDEN, Piazza Poli 42, with lift, 8-10 fr.; BETHELL, Via del Babuino 41, 8-10 fr.; PENS. DU PRINTEMPS, Via Veneto B, from 7 fr. — The following are more international: QUISISANA, Via Venti Settembre 59, 9-12 fr. (incl. wine); MICHEL, Via Sistina 72, with lift, 8-12 fr.; AVANZI, Via Capo le Case 75, from 6 fr.; HÔT.-PENS. DE LA VILLE, Piazza Barberini 5, from 8 fr. (these two with the same owner); FRANÇAISE LAVIGNE, Via del Tritone 36, with lift, 8-10 fr.; UNION, Piazza di Monte Citorio 121, with lift, 8-8 fr.; PECCORI, Via del Quirinale 43, 6-8 fr.; ROSADA, Via Aurora 36a, 7-8 fr.; BOOS, Via del Quirinale 43 and Via Nazionale 181, 7-8 fr.; STELZER, Via Sistina 79, 7-9 fr.; KAISER, Via Sallustiana E., 7-9 fr.; TOEPLITZ, Via Venti Settembre 40, first floor, 8-12 fr.; LUCASINI, Via Gre-

goriana 54, 6 fr.; *Daro*, Via di Porta Salaria 8; *Nomis*, Via Aureliana 78; *Ghedini*, Via delle Muratte 78, from 6 fr., small. — Also the pension kept by the *SUORE DELLE CROCE* (Swiss nuns), Via San Basilio 8, Casa San Giuseppe, plain, 7-8 fr.

**Private Apartments** (comp. p. xx). The best are situated in the old strangers' quarter (Pl. I, 17, 18, 21), bounded by the Via del Corso, the Via del Tritone, and the Via Sistina, especially in the Piazza di Spagna and its immediate neighbourhood, in the Via Nazionale (Pl. II, 24), Via Venti Settembre (Pl. I, 24, 27, 28), and in the high-lying Ludovisi quarter (p. 145; Pl. I, 20, 23). In the Forum of Trajan and the adjoining streets the visitor may obtain sunny apartments, conveniently situated with regard to the ancient part of the town. Rent of two well-furnished rooms in a good locality 100-250 fr., one room 40-100 fr. per month; for a suite of 3-5 rooms 300-500 fr. and even 1000 fr. (e.g. in the Via Sistina or Via Gregoriana). Rooms to let are indicated by notices and placards; but, as these are seldom removed when the rooms are engaged, the traveller must be prepared for a number of fruitless enquiries. — House-agents: *Totti*, Piazza di Spagna 54; *Impresa Alloggio*, Via Sistina 3. — Firewood is kept stored in many houses (basket about 2½ fr.); it may be bought cheaper (20 fr. per 'passo', delivered free), at *Rotti's*, Via Monte Brianzo 83; *Società di Consumo*, outside the Porta Salaria; and other large wood-stores.

#### b. Cafés. Confectioners. Restaurants. Birrerie. Osterie.

**Cafés.** \**Nasionale*, usually called *Caffè Aragno* (after the proprietor), Via del Corso 179, at the corner of the Via delle Convertite (cold luncheon only); \**Roma*, Via del Corso 426-432 (excellent tea and coffee at these two); *Colonna*, Piazza Colonna; *Guardabassi*, Piazza Monte Citorio 120; *Morteo*, Via Nazionale 47; *Santa Chiara*, Via Santa Chiara, adjoining the Piazza Minerva; *Greco*, Via Condotti 86, formerly frequented by artists; *Castellino*, Via Nazionale 134. — *Ices* in all the cafés; particularly good at the \**Sorbetteria Napoletana*, Via dell' Impresa 22, to the N. of the Piazza Colonna, 50 c. per portion, 30 c. per half-portion.

**Confectioners.** *Ronsi & Singer*, corner of the Via del Corso (No. 349) and the Piazza Colonna; *Pesoli*, Via del Tritone 58; *Ramazzotti*, Via del Corso 404 and Via Nazionale 196; *Strachau*, Via Condotti 20; *Vearino*, Via Muratte 14. — **CHOCOLATE**, *Fabbrica Italo-Olandese*, Corso 319 and Via Torino 115. — **TEA ROOMS**, *Via Due Macelli* 94 (British Stores), Piazza di Spagna 28, and Via Condotti 20.

**Restaurants** (those of more moderate pretensions are called *Trattorie*; comp. p. xx). Handsomely fitted up and expensive (D. à *prix fixe* 6 fr. and upwards): \**Restaurant du Grand Hôtel* (p. 127), also table d'hôte at separate tables; \**Quirinale* (p. 127), in the 'winter-garden'. — In the Corso and near the Piazza Colonna (p. 191): \**Caffè di Roma*, Via del Corso 426 (see above); *Milano* (see p. 128), Piazza di Monte Citorio 13; *Colonna*, Piazza Colonna, see above; *Umberto*, usually called *Piccola Borsa*, Via della Mercede 48; *Bordoni*, Via Nazionale, adjoining the Piazza Venezia. — The following is somewhat less pretentious though the cuisine is excellent: \**Ranieri*, Via Mario de' Fiori 26, to the W. of the Piazza di Spagna.

Second class, with good French and Italian cuisine: in the strangers' quarter between the Via del Corso and the Piazza di Spagna (Pl. I, 17, 18): \**Corradetti*, Via della Croce 81; *Berardì*, Via della Croce 75. — Near the Piazza Colonna and the Pantheon (Pl. II, 18): *Le Veneti*, Via Campo Marzo 69, with garden, to the N.W. of the Piazza Colonna; \**Fagiano*, Piazza Colonna, at the corner of the Via Colonna; \**Nazionale*, Via del Seminario 109-112, to the E. of the Pantheon, moderate, much frequented. — In the upper part of the town: *Massimo d'Aeglio*, Via Cavour 14; *Railway Restaurant*, see p. 127.

The cuisine and wine at the following are perhaps as good as at those just enumerated, but the rooms are not so attractive: *La Flora*, Via Sistina 147; *Cervigni*, Via Nazionale 248, near the Piazza delle Terme; *Esposizione*, Via Nazionale 218; *Trattoria Bartoccioni*, Via Sant' Andrea delle Fratte 23, and *Via Mercede* 27, to the S. of the Piazza di Spagna; *Rosetta*, Via

**Giustiniani** 22 and **Vicolo della Rosetta** 1, nearly opposite the Pantheon; **Giglio**, with garden, **Via Agostino Depretis**, facing the **Via Viminale**; **Passetto**, **Piazza Tor Sanguigna** 17, with another entrance at 52 **Circo Agonale**; **Bucci**, **Piazza delle Cappelle** 54, to the W. of the **Piazza Colonna** (for fish and 'zuppa alla marinara'); **Fiaschetteria già Castaldi**, **Via del Bufalo** 15.—**Ristorante Europeo**, **Pschorrbräu Beer Restaurant** (German), **Piazza Rustici** 22 and 32, both opposite St. Peter's, convenient for visitors to the Vatican; **Cosmopolitan Restaurant**, **Via del Colonnato** 3, in the colonnade of the **Piazza** of St. Peter on the side next the **Porta Angelica**.

**Birrerie**. The 'beer-houses', large and well fitted up, are also restaurants. **Bavaria** (Munich beer), **Via del Corso** 383, to the N. of the **Piazza Colonna**, déj. 2½, D. 3 fr. (not for ladies at night); **Sovrano Albrecht** (Munich beer; no hot dishes), **Via San Giuseppe a Capo le Case** 28, to the S. of the **Piazza di Spagna**; **Peroni** (Ital. beer), **Via del Cardello** 15.—Vienna or Munich beer is also sold at most of the better cafés.

**Tuscan Wine Shops** (comp. p. xxii). **Trattoria Toscana**, **Piazza Colonna** 33; **Fiaschetteria Toscana**, **Piazza San Lorenzo** in **Lucina** 38.

**Provision Dealers**, etc. Meals are supplied to private houses by all the **Trattorie**.—Mention may also be made of the **Rosticcerie**, where freshly cooked meat and poultry may be bought by the pound for dinner or supper: **"Canepa** (with small restaurant), **Via Venti Settembre**, entrance in the **Via Pastrengo**; **Fraschetti**, **Via Venezia** 10; **Poletti**, **Via Tomacelli** 168; **Rosticceria Nazionale**, **Via Principe Amedeo** 74.—**ENGLISH AND VIENNESE BAKERS**: **Colalucci**, **Via del Babuino** 94; **Donati** (biscuits), **Via Principe Umberto** 145; **Luis**, **Via della Croce** 49; **Perego**, **Via Nazionale** 143; **Valan**, **Via del Babuino** 101 and **Via Condotti** 79A; **Gioggi**, **Via San Claudio** 72; **Baudino**, **Via Cavour** 78; **La Hollandaise**, **Via San Niccolò da Tolentino** 38 and **Via Nazionale** 127 (Dutch cakes).—**VACCERIE** (dairies; fresh milk, cream, butter, and eggs daily): **Via Sistina** 104; **Via Murate** 84; **Via del Tritone** 151; **Via Capo le Case** 7; **Via Frattina** 101; **Via Babuino** 41a; **Piazza Sant' Ignazio** 126 (sterilized and humanized milk).—**GROCERS**: **Casoni**, **Piazza di Spagna** 32; **Castrati**, **Piazza Trevi** 90; **Parenti**, **Piazza di Spagna** 46 and **Via Nazionale** 20; **Nolegen**, **Via Due Macelli** 90; **British Stores**, **Via Due Macelli** 98 (English specialties); **Achino**, **Monte Citorio** 115.—**PRESERVED MEATS**, etc.: **Albertini**, **Via Nazionale** 65; **Dagnino**, **Via del Tritone** 54-56, **Corso** 295, and **Piazza del Pantheon** 73; **Benzoni**, **Via Maddalena** 48.—**FRUIT SHOPS**: **Gangalanti**, **Piazza San Lorenzo** in **Lucina** 19; **Posidoro**, **Via del Tritone** 179; **Melano**, **Via Agostino Depretis** 55.

**Osterie** (wine-shops, comp. p. xxii). The following have a good name for their wine at present: **Jacobini**, with buffet, **Via di Pietra** 64 (wine of Genzano); the **Osterie**, **Vicolo del Vaccaro** 1, at the N. end of the **Piazza Santi Apostoli** (Montefiascone, 80 c. per fiaschetta; p. 91), **Via Poli** 27 (open until 8 a.m.), **Via Belisiana** 86, **Via Palombella** 2, near the Pantheon (Orvieto), **Piazza Trevi** 95 (open until 8 a.m.); **Castello di Costantino**, with small restaurant and terrace, **Via Santa Prisca** 7, on the Aventine. There are also favourite Osterie outside the **Porta Pia** and the other gates, and by the **Ponte Molle** (*La Montagnola*; p. 867); comp. also p. 142.—Sicilian wine may be obtained on the ships at the Ripa Grande and in the **Via del Porto in Trastevere**.

Foreign wines are sold at the restaurants (p. 129), and by **Burnet & Guichard Atné**, **Via Frattina** 115; **British Stores**, **Via Due Macelli** 98; **Buton**, **Piazza Trevi** 87; **Vannitsanti**, **Via Poli** 49. Also by the **Liquoristi**: **Falchetto**, **Via del Corso** 870, **Piazza Colonna**; **Canavera**, **Via della Maddalena** 17-19 and **Via Cappelle** 1; **Gran Cairo**, **Via del Tritone** 182; **Pasquale Attili**, **Via del Tritone** 88 (open till 2 a.m.); **Anglo-American Bar**, **Via del Corso** 328.—Hungarian wine at **Via del Corso** 268.—Liqueurs, wines, etc. at the **Automatic Bars**, **Piazza di Venezia**, corner of the **Vicolo del Mancino**, and several other streets (10-15 c. per glass).—**MINERAL WATERS** may be 'mined from **Caffarelli**, **Corso** 20; **Manzoni**, **Via di Pietra** 80; and **Belotti**, **an Claudio** 66.

**Becco** (comp. p. xxii) at the **Spaccio Normale** or depot of the **Regia**

*dei Tabacchi*, corner of the Corso and Piazza Sciarra: foreign cigars from 25 c.; English tobacco 4 fr. per 4 oz. packet; also, Via Convertite 9 (open till 2 a.m.).

c. Post and Telegraph Offices. Carriages. Saddle Horses. Porters.

**Post Office** (comp. Introd., p. xxiv), Piazza San Silvestro, open from 8 a.m. to 9.30 p.m. (Pl. I, 18; p. 190; also entered from the Via della Vite). *Poste Restante* letters ('ferma in posta') are delivered at several windows for the different initials under the arcades in the court, on the right. Under the arcades on the left is a writing-room. Parcels are delivered at Via del Gambero 87 (9-6). **Branch Offices**: at the Hôtel Continental, opposite the Railway Station (open till 10 p.m.; the letter-boxes at the rail. station, cor. of the Viale Principessa Margherita, are cleared  $\frac{1}{4}$  hr. before the departure of the principal express trains), Piazza Barberini 20, Via Venti Settembre 128 (War Ministry, to the right), Corso Vittorio Emanuele 161, Via Cavour 361, Piazza Rusticucci 35, etc. (open 8-8). — **Postal Agents** (*Agenzie Postali*), who forward letters and parcels and sell postage-stamps: *Gondrand*, Via del Corso 373; *Elefante & Co.*, Via Due Macelli 89. — The letter-boxes for city-letters are painted red.

**Telegraph Office**, open day and night, in the General Post Office building, Piazza San Silvestro (Pl. I, 18; p. 190). **Branch Offices**: Piazza Barberini 20, Piazza Rusticucci 35, Via Venti Settembre 128 (8-8); also at the railway station (open night and day) and Piazza delle Terme (8-10).

Omnibuses, Tramways, and Cabs, see Appendix.

**Carriage Hirers.** *Belli*, Via Margutta 20; *Ciocca*, Piazza San Claudio 95; *De Gasperi*, Piazza dei Cappuccini 11; *Palombi*, Via Bocca di Leone 42; *Jaccini*, Via Belsiana 101; *Serafino Malaspina*, Via della Croce 71, moderate. Charges vary according to the season, but the average may be placed at 90 fr. a day. The best carriages are obtained at the larger hotels, where, however, the charge is sometimes as high as 50 fr. a day. Gratuity to the coachman extra. — **Saddle Horses.** *De Angeli*, Via Principe Umberto 188; *Jarrett*, Vicolo dell' Inferno 10, near the Piazza del Popolo; *Pieretti*, Palazzo Ospigliosi (p. 170); *Fennini*, by the main entrance to the Villa Borghese and Via dei Miracoli 9. Charge about 10 fr. for half-a-day; ostler's fee 1 fr.

**Bicycles** (comp. pp. xvii, 142), with which many pleasant trips may be made in the Campagna (e.g. to Ostia), may be hired at Via del Corso 112 & 488, Via Quattro Fontane 114, Corso Vittorio Emanuele 260, and other large cycling shops. Lessons are given on the cycle tracks (*pista*) at Via Ludovisi 24, Via Quintino Sella, Via Boncompagni 2b, and *Velodromo Roma*, Via Isonzo, outside the Porta Salaria. — See SPORT, p. 142.

**Porters** (*Fattorini* or *Facchini Pubblici*). The best are those of the *Impresa Romana*, Vicolo Sciarra 80, with the name on their caps and a brass number on their coats. Porter with letter or luggage under 33 lbs., 25-75 c. according to the distance. There are also several other companies.

d. Embassies and Consulates. Bankers. Physicians and Chemists. Sick Nurses. Baths, etc.

**Embassies and Consulates.** There are two classes of diplomatic agents at Rome, those accredited to the Italian government, and those accredited to the Papal court, Great Britain and the United States being, however, the only great powers with no representatives at the Vatican. **BRITISH EMBASSY**, *Lord Currie*, Via Venti Settembre, near Porta Pia; **AMERICAN EMBASSY**, *General William F. Draper*, Piazza San Bernardo 16 (office-hours 10-1). — **BRITISH CONSULATE**: *C. Ceccarelli-Morgan, Esq.*, consul, Piazza San Claudio 96. **AMERICAN CONSULATE**: *Hector de Castro, Esq.*, consul-general, Piazza San Bernardo 16; vice-consul general, Chua M. Wood, Esq.

**Bankers.** *English*: *Thos. Cook & Son*, Piazza di Spagna 1 B; *Sebastiani & Reali* (successors of *Maguay, Hooker, & Co.*), Piazza di Spagna 20; *Roesler & Franz*, Piazza San Claudio 96; *Plowden & Co.*, Piazza San Claudio 188. — *Italian*: *Corasi*, Via del Babuino 51; *Manzi & Co.*, Piazza Santi Apostoli 49; *Banca d'Italia*, Via Nazionale; *Banca di Napoli*, Piazza Santi Apostoli.

*Banca di Sicilia*, Via Condotti 11; *Banca di Roma*, Via del Tritone 88. — German: *Nast-Kolb & Schumacher*, Palazzo Marignoli, Via del Corso (en trance Via San Claudio 87); *Schmitt & Co.*, Via della Vite 7; *Breger Amati, & Co.*, Corso 275; *Nörrenberg & Co.*, Pal. Chigi, Piazza Colonna 370. — MONEY CHANGERS in the Piazza di Spagna, Via del Corso, Via Condotti, etc.

**Physicians.** English: *Bonar*, Via del Babuino 114, at the corner of the Piazza di Spagna; *Burton-Brown*, Via Venti Settembre 3; *Eyre*, Piazza di Spagna 81; *Fenwick*, Via Sistina 42; *Sandison Brock*, Via Vento B. — Scandinavian: *Bull*, Piazza di Spagna 20; *Munthe*, Piazza di Spagna 26. — German: *Baum* (speaks English), Via Quattro Fontane 14 (for women and children); *Bretschneider*, Via Condotti 85; *Erhardt*, Piazza di Spagna 23; *Von Fleischl*, Piazza Rondanini 33; *Janssen*, Via Sistina 48; *Taussig*, Via della Croce 81; *Wild*, Via Porta Pinciana 18. — Italian: *Bacelli* (consulting physician), Piazza Campitelli 2; *Marchesava*, Pal. Pamphilii, Piazza Navona; *Montechiaro*, Via Piotta 1A; *Occhini*, Palazzo Moroni, Vicolo San Nicola da Tolentino 1B; *Prochet*, Via Nazionale 107. — HOMOEOPATHS: *Secondari* (Italian), Piazza Barberini 51; *Liberali* (Italian), Corso Vitt. Emanuele 101. — SURGEONS: *Bompiani*, Via Torino 106; *Durante*, Via Garibaldi. — OCULISTS: *Krahnstöver* (German), Via Venti Settembre 5; *Businelli*, Corso Vitt. Emanuele 252 (1-2). — AURISTS: *Egidio*, Via di Pietra 70; *De Rossi*, Corso Vitt. Emanuele 229; *Ferreri*, Via Cavour 57.

**Dentists.** Charges are apt to be rather high, so that a previous understanding is desirable. Visitors are warned against practitioners styling themselves 'American dentists' without warrant. — *Chamberlain*, Via Babuino 114; *Fenchell & Curtis*, Piazza di Spagna 98, 1st floor; *Webb*, Via Nazionale 87 (all Americans); *Martin*, Via Prefetti 12; *Mrs. Stetlin* (Swiss), San Carlo al Corso 489; *Piergili*, Via Sistina 15; *Mrs. Baum* (German), Via Quattro Fontane 14.

**Chemists:** *Evans & Co.*, Via Condotti 64-66, patronised by the British and American embassies; *Roberts & Co.*, Piazza di San Lorenzo in Lucina 36; *Baker & Co.* (proprietor *G. P. Passarge*), Piazza di Spagna 42 and Piazza delle Terme 68; *Wall*, Via San Niccolò da Tolentino 1; *Garneri*, Via del Gambero 39 and Via Torino 140; *Farmacia del Quirinale*, Via del Quirinale 44; *Abbin*, Via Nazionale 78; *Bailanti & Barberi*, Corso 263; etc. — HOMOEOPATHIC CHEMIST: *Alleori*, Via Frattina 8. — SURGICAL INSTRUMENTS AND BANDAGES: *Innemel*, Via Frattina 184; *Beretti*, Via Frattina 117.

**Sick Nurses** may be obtained on application to the *English Blue Sisters* (Piccole Compagnie di Maria), Via Casteldardo 45 (no fixed charge); or to *Miss Watson's Trained Nurses*, Via Palestro 42. — An *Anglo-American Nursing Home* is about to be opened in the Via Nomentana, under the patronage of the British ambassador.

**Baths** (1½-2 fr.; fee 15-20 c.) at the hotels; also Via Belsiana 64 and Corso 151, Via del Babuino 96, Via Volturro 37, Via Venezia 9A. — *River Baths* (in summer only) at several points along the Tiber. — *Hydropathic Establishment*, Via Crociferi 44.

**HAIRDRESSERS:** *Lancia*, Via Nazionale 188; *Cervoni*, Via Frattina 53; *Pasquali*, Via del Corso 428; with ladies' rooms. — **PERFUMERS:** Via del Corso, 390; *Brugia*, 344; *Al Piccolo Emporio*, Piazza San Lorenzo in Lucina 5.

**LIEUX D'AISANCE** (10 c.): Via Nazionale, beside the Galleria d'Arte Moderna (Pl. II, 24); Vicolo dello Sdruciollo, near the Piazza Colonna (Pl. I, 18); Via dei Pianellari, adjoining the church of Sant' Agostino (p. 206); Via Belsiana 22 (Pl. I, 18); Vicolo del Mancino, adjoining the Piazza Venezia (Pl. II, 17; 15 c.); Vicolo Tribuna Tor de' Specchi (Pl. II, 17); corner of Via Alessandrina and Via Tempio della Pace (Pl. II, 21); Passeggiata di Ripetta (Pl. I, 14); in the colonnade of the Piazza of St. Peter, on the side next the Porta Angelica (Pl. I, 6); outside the Porta del Popolo, to the left, on the Pincio (Pl. I, 18); to the N. of the Railway Station, opposite the entrance; in the garden of the Piazza delle Terme, opposite the Via Viminale.

4. [About](#) [Ask An Expert](#) [Ask Doctor](#)

INTERNATIONAL ASSOCIATION OF ARTISTS. Via Margutta 50 — ROME.  
ACADEMY OF FINE ARTS VIA MARGUTTA 10/12 — AMERICAN SCHOOL OF CLASSICAL  
STUDIES. VIA SISTO. VIA SISTO. — BOSTON AND AMERICAN AMERI-  
CANICAL SOCIETY. Via Borgognona 20 BOSTON. with a good library. ASSOCIATION  
FOR THE PROTECTION OF MONUMENTS. Via Margutta 52

**ART DEALERS.** Shows various departments. Via del Babuino 135 A; D'Addi, Via Giardini 7; those listed for pictures; Andreotti, Piazza del Popolo 22 (prints and lithographs); B. Sanguineti, Palazzo Sanguineti (p. 226); Sciarra-Palma, Piazza Via del Babuino 63 (original drawings). See also Camera, Arts, section of Foreign Exhibitions.

**ANTONIO MATERNA**, Giovanni, Via Sistina 15 ; Giacomo, Via Raffaello 157; Zeno, Via Margutta 36 and Via Sistina 17. — STATIONERS: Ricci, Via del Tritone 14-16; Tassan, Via dei Crociferi, opposite Via Lata 5; Longoni, Via Francesco 3. — DRUGGISTS: Pellegrini, Via della Lungara 10; Pellegrini, Via Francesco 3.

Works of Art, both ancient and modern, are liable to government inspection by experts in the Office in the Museum in Diocletian's Thermes — **GOETZ**: Accanto al Teatro, Via di Mercede 12; **PASSINI**, Piazza di Spagna 26; **LEADER-FERRE**, Via Condotti 6; — **PACCHI** (Incastonatori): Firenze, Via Ricasoli 24; **PIRELLA** (Sierfert), Via Ercolano 15.

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*Antiquities, Curiosities, etc.* — ARROZIERIES: *Le Jardin des Plantes*, Piazza di Trevi 24, loc. p. 154; *Palazzo S. Via del Babuino* 78; *Nax*, *Via Flaminia* nella di Ercolano 25; *Le Segni*, *Via Condotti* 1; *Farnesina*, *Via Babuino* 11A; *Sant'Onofrio*, *Via S. Onofrio* 11; *Via Vittorio Calepio* 11.

**CASO MURKIN.** Via Fratini 16; Marconi, Via 14 Corso dei Palazzi  
Via Sistina 10; Roma, Via Sistina 10.

**Via Porta Maggiore 16.**  
*COPPER & IRONWARE BRASSERS AND MARBLERS - Bookbinders, Via Condotti  
Editorial. Via dei Macchiaioli 21; 22. Via del Babuino 110 & 113; Rue  
Via dei Babuini; Z 6-13. Garage stock, fixed price list; M 4-28 & Rue  
del Babuino 122; Jezzani, Via del Babuino 128.*

*Banca di Sicilia*, Via Condotti 11; *Banca di Roma*, Via del Tritone 98. — German: *Nast-Kolb & Schumacher*, Palazzo Marignoli, Via del Corso (entrance Via San Claudio 87); *Schnitt & Co.*, Via della Vite 7; *Breger, Amati, & Co.*, Corso 275; *Nörenberg & Co.*, Pal. Chigi, Piazza Colonna 370. — MONEY CHANGERS in the Piazza di Spagna, Via del Corso, Via Condotti, etc.

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## e. Studios. Art Associations. Art Dealers.

**Studies.** PAINTERS: *Aerni* (Swiss), Via San Niccolò da Tolentino 72; *Burbudo* (Span.), Via Babuino 39; *Barucci*, Via Margutta 78; *José Bentliure* (Span.), Via Margutta 54; *Bompiani*, Via del Corso 504; *Brioschi*, Palazzo Venezia; *Curlandi* (water-colours), *H. Coleman* (water-colours), both Via Margutta 33; *Chiriani*, Via Margutta 48; *H. Corradi*, Via degli Incurabili 8; *De Tommasi*, Via Margutta 53 B; *Effenberger*, Vicolo San Niccolò da Tolentino 13; *Fernandez* (Span.), Via Flaminia, outside the Porta del Popolo; *Ferrari*, Via Margutta 55; *Ferti*, Via Margutta 59 B; *Gallegos* (Span.), Via Margutta 54; *Miss Higgins*, Via Porta Pinciana 8; *Klipfer*, Palazzo Venezia (entr. Piazza San Marco 48); *Munoz* (Span.), Via Margutta 51; *Nerly* (landscapes and sea-pieces), Piazza San Silvestro 74; *Peliti*, *Poveda* (Span.), *Popert*, Via Margutta 55 B; *Helene Richter*, Via Avignonesi 70; *Roeder*, Via Margutta 61; *Roesler-Franz*, Piazza San Claudio 96; *Rau* (Norwegian; pastels), Via Capo le Case 63; *Satinas*, Via Margutta 51; *Sciuti*, outside the Porta Pia; *L. Seitz*, Via della Croce 2; *Siemradzki* (Pole), Via Gaeta 1; *C. & A. Tiratelli*, Via Margutta 33; *Vedder*, Via San Basilio 20; *Villegas* (Director of the Spanish Academy), Villa Villegas, Viale Parioli; *Weingärtner*, Via Margutta 53 B.

SCULPTORS: *Couer*, Via Margutta 54; *Chiaramida*, Via de' Pontefici 57; *Dausch*, Via San Giacomo 18; *Ezechiel*, Piazza delle Terme 18; *Ferrari*, Via Privata di Porta Salaria 10; *Galletti*, Via Gesù e Maria 21; *Gerhardt*, Passeggiata di Ripetta 33; *Gerth*, Via San Basilio 16; *R. S. Greenough* (American), Piazza San Bernardo 10; *Guglielmi*, Via Babuino 155; *Guitteau*, director of the French Academy (p. 150); *Hassettis* (Dane), Vicolo San Niccolò da Tolentino 12; *Jos. von Kapp*, Via Margutta 54; *Monteverde*, Piazza dell' Indipendenza 8; *F. Schulze*, Palazzo Barberini; *F. Simmons* (Amer.), Via San Niccolò da Tolentino 72; *Summers* (English), Via Margutta 53 A; *Tuason*, Via Flaminia 51 A; *Volkmann*, Piazza Dante 4; *Ximenes*, Via San Niccolò da Tolentino 22.

INTERNATIONAL ASSOCIATION OF ARTISTS, Via Margutta 53. — BRITISH ACADEMY OF FINE ARTS, Via Margutta 53 B. — AMERICAN SCHOOL OF CLASSICAL STUDIES, Villa Story, Via Gaeta. — BRITISH AND AMERICAN ARCHAEOLOGICAL SOCIETY, Via Ripresa dei Barberi, with a good library. Associates for the season are admitted; subscription 25 fr.

ART DEALERS. *Società Artistica Cooperativa*, Via del Babuino 199 A; *D'Atri*, Via Condotti 7 (these chiefly for pictures); *Andreoni*, Piazza del Popolo 18 (marble and alabaster sculptures); *G. Sangiorgi*, Palazzo Borghese (p. 206; auction-sales); *Nietni*, Via del Babuino 63 (original bronzes). See also Cameos, Casts, Copies of Bronzes, Engravings, etc.

ARTISTS' MATERIALS. *Corteselli*, Via Sistina 150; *Giuliana*, Via Babuino 147; *Zecca*, Via Margutta 58 and Via Sistina 137. — STATIONERS. *Ricci*, Via del Tritone 12-14; *Caizzone*, Via del Corso (entrance Via Lata 5); *Zampini*, Via Frattina 50; *Pistolesi*, Via dell' Archetto 26; *Villa*, Corso 332.

WORKS OF ART, both ancient and modern, are liable to government inspection or exportation (office in the Museum in Diocletian's Thermæ). — GOODS AGENTS: *C. Stein*, Via di Mercede 42; *Petersen*, Piazza di Spagna 26; *Roesler-Franz*, Via Condotti 6. — PAINTERS ('Incasatori'): *Ferroni*, Via Ripetta 224; *Vincenzo Giorgini*, Via Rasella 18.

## f. Shops.

ANTIQUITAS, ORNAMENTS, ETC. — ANTIQUITIES: *Augusto Castellani*, Piazza di Trevi 86 (see p. 134); *Innocenti*, Via del Babuino 78; *Noci*, Via Fontanella di Borghese 29; *De Segni*, Via Condotti 10; *Fausti*, Via Babuino 51 A; *Sangiorgi*, see above; *Simonetti*, Via Vittoria Colonna 11.

CAMEOS: *Negrì*, Piazza di Spagna 60; *Tombini*, Via Condotti 2; *Clapponi*, Via Sistina 129; *Lanzi*, Via Sistina 10.

CASTS: *Marsigli*, Via Frattina 16; *Malpieri*, Via del Corso 54; *Padovelli*, Via Porta Pinciana 46.

COPIES OF ANCIENT BRONZES AND MARBLES: *Boschetti*, Via Condotti 74; *Röhricht*, Via Due Macelli 62; *Nelli*, Via del Babuino 110 & 113; *Rinaldi*, Via del Babuino 82 & 130 (large stock, fixed prices); *Morelli & Rinaldi*, Via del Babuino 132; *Nietni*, Via del Babuino 68.

**CORAL:** *Balzamo*, Via del Corso 247; *Uzzo*, Via Condotti 91.

**FURNITURE** (carved; see also *Upholsterers*, p. 136): *Paroni*, Via Babuino 136; *Noci*, Via Fontanella Borghese 29-34; also at Via delle Tre Pile, by the ascent to the Capitol. — **TAPESTRY** (ancient and modern): *EoM*, Via del Babuino 150. — **ARTISTIC HOUSE FURNISHINGS:** *Cagliari*, Via del Corso 224; *Jannetti*, Via Condotti 19; *Sarteur*, Via del Corso 265.

**GOLDSMITHS:** \**Castellani*, Piazza di Trevi 86, who also possesses an interesting collection of ancient golden ornaments, and executes imitations from Greek, Etruscan, and Byzantine models; *Laghi*, Via del Corso 410; *Consaloni*, Pal. Chigi, Piazza Colonna; *De Felice*, Piazza di Spagna 98; *Marchesini*, corner of the Via del Corso and Via Condotti; *Negri*, *Pasoli*, Piazza di Spagna 60 and 95; *Freschi*, Via Condotti 56; *Calvi*, Via Sistina 16 (silver ornaments after ancient patterns).

**IVORY CARVINGS, EXAMELS, etc.:** *M. Keller & Co.*, Piazza di Spagna 72. **JEWELLERY**, see Goldsmiths. **Roman Pearls.**

**MARBLE CUTTERS:** *Orlandi*, Via Sistina 75BC; *Piermattei*, Via Sistina 81.

**MOSAICS:** *Roccheggiani*, Via Condotti 14; etc. — Mosaics and cameos, at moderate prices, at Via Sistina 24.

**ROMAN PEARLS:** *Rey*, Via del Babuino 122; *Lacchini*, Piazza di Spagna 69.

**Booksellers.** *Spithoever*, Piazza di Spagna 84; *Loescher & Co.*, Palazzo Simonetti, Via del Corso 307, entered from Via del Collegio Romano; *Piale*, Piazza di Spagna 1; *Libreria Centrale*, Pal. Bernini, Via del Corso 146; *Luz*, Via delle Convertite 19. English, German, and French books at all these. *Fratelli Bocca*, Via del Corso 217; *Fratelli Treves*, Via del Corso 388; *Paravia & Co.*, Via Nazionale 15 and Piazza Santi Apostoli 58-65. — Religious Works: *Spithoever*, see above; *Pustet*, Piazza'di Trevi 81; *Decade, Lefebvre, & Co.*, Via Santa Chiara 20. — **MAPS:** *Loescher*, see above; *Bassi*, Via del Corso 401. — **OLD BOOKS** at *Spithoever's* and *Loescher's*. — **BOOKBINDERS** (Roman parchment bindings): *Güngler*, Via della Mercede 36 and Piazza di Spagna 80; *Olivieri*, Piazza di Spagna 87; *Anderlini*, Via Boncompagni 194; *Cusciani*, Via del Babuino 89; *Società Cooperativa*, Via Pie di Marmo 18 (moderate).

**Lending Libraries.** *Piale's*, Piazza di Spagna 1, with over 25,000 English, French, German, and Italian works on history, art, etc. (one vol. 3, three vols. 5 fr. monthly); *Miss Wilson's*, Piazza di Spagna 22, for recent English books and for works on Rome (one vol. 9, three vols. 5 fr. monthly); *Loescher's* (see above; one book weekly 1, monthly 3 fr.). — **Reading Rooms.** *Piale*, Piazza di Spagna 1 (English and American newspapers; per week 2, per month 5 fr.); *Miss Wilson*, Piazza di Spagna 22 (adm. 20 c.).

**Music Sellers.** *Successori Landsberg (Clara Bretschneider)*, Via Condotti 80, 1st floor, and Corso 392 (pianos and music for sale or hire); *Bossola*, *Venturini*, *Ricordi*, Via del Corso 140, 387, and 289. — **Strings:** *Borti*, Via Tor Argentina 19; *Ceccherini*, Via Fontanella di Borghese 56. — Teachers of music and singing may be heard at the booksellers' or at the music-shops.

**Photographs:** *Altanri & Cook*, Via del Corso 187A; *Spithoever* (see above; Anderson's photographs); *Loescher* (see above); *Libreria Centrale* (see above); *Brogi*'s photographs); *Güngler*, see above; *Moscioni*, Via Condotti 76; *Ferrari*, Via Condotti 23A; *Piale*, Piazza di Spagna 1.

**PHOTOGRAPHERS.** For artistic purposes: *Gugi, Plüschow*, Via Sardegna 34. Reproduction of sketches, pictures, etc.: *Tumino*, Via Condotti 21. — Portraits: *Alessandri*, Via Condotti 68; *Le Lieure*, Vicolo del Mortaro 19; *Felicetti*, Via del Corso 174 and Piazza di Spagna 9; *Montabone*, Via Nazionale 188; *Schemboche*, Via Mercede 54; *Suscipi*, Via Quirinale 7 (1st floor); *Stuani*, Via Belsiana 29; *Della Valle*, Via della Croce 67; *De Federici*, Piazza Rusticucci 18.

**Engravings** at the *Regia Calcografia*, formerly the Stamperia Camerale (moderate prices; large views by Piranesi 4-8 fr.), Via della Stamperia 6 (Pl. I, 21; p. 144), and at *Kempner's*, Via Condotti 51.

**Clothing, etc. — FOR GENTLEMEN** (see also Tailors): *Guastalla*, Via del XX (large shop); *Savonelli & Co.*, Via del Corso 300; *Fratelli Bocconi*,

Via del Corso, adjoining the Piazza Colonna; *Old England*, Via Nazionale 119; *Unione Militare*, Via in Lucina.

**LADIES' DRESS AND MILLINERY:** *Pontecorvo*, Via del Corso 171; *Block*, Via del Corso 85; *Agostini*, Via del Tritone 205; *Festari, Bori*, Via Nazionale 176 and 251; *Compagnie Lyonnaise*, Via del Corso 473; *M. Giuberga*, Via del Corso 526; *Gennari*, Via del Corso 307; *Lawler* (ladies' tailor), Piazza di Spagna 59; *Milani*, Via del Corso 60; *Cima & Scagliotti* (millinery), Via Frattina 52; *Mary*, Via Fontanella Borghese 55; *Giordani*, Via San Niccolò da Tolentino 26, first floor (for moderate requirements); *Stelluti*, Via del Corso 81.

**DRAPERS:** *Todros*, Via del Corso 417; *Schostal*, Via del Corso 158; *Dusset*, Via del Corso 243; *Ballarto*, Via Colonna 20; *Kent & Co.*, Via del Corso 419; *English Warehouse*, Via del Tritone 82; *Urbano*, Palazzo Altieri, Via del Plebiscito.

**GLOVES, COLLARS, AND NECK-TIES:** *Merola*, Via del Corso 143 and 345 and Via Nazionale 62; *Signorelli*, Via del Tritone 11; also at Via del Corso 227; *Granata*, Corso 318 and Via Nazionale 209.

**HATTERS:** *Fabrizi*, Via del Plebiscito 116; *Martinelli, Radiconcini*, Via del Corso 264 and 384; *Miller*, Via Condotti 16 and Corso 408; *Vigano*, Via Marco Minghetti and Via Cavour 75.

**ROMAN SILKS:** *Bolla*, Via Condotti 67; *Roman Silk Weaving Co.*, Via Condotti 82; *Pieragostini*, Piazza di Spagna 68; *Fontana*, Via del Babuino 115-118; *The Roman Silk Manufacturing Co.*, Piazza del Popolo 17; *De Felice*, Via della Croce 1. — **ROMAN COSTUMES:** *Ant. Orsola*, Via Sistina 28; *Gorbara*, Via Babuino 62.

**SHOEMAKERS:** *Berardi*, Via Fontanella di Borghese 59a; *Bamboccioni*, Via Frattina 11 (ladies' shoes); *Mazzocchi*, Via Due Macelli 48; *Maurelli*, Via Due Macelli 101; *Rovatti*, Via Nazionale, beside the Piazza Venezia (cheap); *Fratelli Schiodelli-Rinaldi*, Via del Corso 162 (Vienna shoes); *Chiavari*, Via del Tritone 7.

**TAILORS:** *Schraider*, Piazza di Spagna 5; *Mattina*, Via del Corso 107, first floor; *Mortari*, Corso 388; *Savonelli*, Via del Corso 300; *Foa & Guastalla*, Via del Corso 106; *Joli*, Via Babuino 46, first floor. — Dress Suits on hire at Via del Corso 137, 177, 335.

**HOUSEHOLD AND TRAVELLING REQUISITES** (see also p. 134): *De Angelis*, Via Capo le Case 94; *Old England*, Via Nazionale 119; *Destefani*, Via del Tritone 204.

**IRONMONGERY, etc.:** *Finzi & Bianchelli*, Via del Corso 377; *Finocchi*, Corso Vittorio Emanuele 40.

**LAMPS:** *Ditmar*, Via del Corso 288; *Siry Litors*, Via Nazionale 201. — **TEA AND COFFEE MACHINES, etc.:** *Faucillon*, Via Propaganda 23.

**PORCELAIN:** *Ginori*, Via del Tritone 25; *Castellani*, Via Margutta 42. — **OPTICIANS:** *Hirsch, Priotti, Suscipi*, Via del Corso Nos. 402, 412, 157.

**UMBRELLAS, SUNSHADES, AND FANS:** *Gilaridini*, Via del Corso 186; *Motta*, Via del Corso 408, Piazza Sciarra 334, and Corso Vitt. Emanuele 12; *Guaitiari*, Via del Corso 144; etc.

**UPHOLSTERERS:** *Cagliati*, Via del Corso 254; *Levera*, Via del Corso 897; *Peyron & Co.*, Corso Vittorio Emanuele 58; *Fil. Haas & Figli*, Via Condotti 46, at the corner of the Via del Corso; *Palladino & Pignalosa*, Via del Corso 381. — **CABINET MAKERS:** *Kaldeway*, Via Capo le Case 34; *Kremer*, Via di Monte Tarpeo, in the German Archaeological Institute (p. 240); *Mangold*, Via Margutta 70; *Gieffers*, Via Santa Susanna 11; *Burmeister*, Palazzo Veneria; *Lademann*, Via della Croce 32.

**WATCHMAKERS:** *Michaelson*, Via delle Convertite 15; *Hausmann*, Via del Corso 406; *Kolmann*, Via Condotti 69; *Conti*, Piazza di Spagna 53.

#### g. Church Festivals. English Churches.

**Church Festivals.** Since the annexation of Rome to the kingdom of Italy on 20th Sept., 1870, the public ceremonies at which the Pope formerly officiated in person, such as those of the Holy Week, the benedictions, and the public processions including that of the *Fête de Dieu*, have been discontinued. The Pope still officiates on high festivals in the Sistine Chapel, but visitors are not admitted without an introduction from very

high quarters. (Gentlemen are required to wear uniform or evening dress; ladies must be dressed in black, with black veils or caps.) Music in St. Peter's, see p. 313. Details of the various festivals are contained in the *Diario Romano*, published annually (60 c.; festivals no longer celebrated are marked by asterisks). The best work on the ceremonies of the Holy Week and their signification is the *Manuale delle cerimonie che hanno luogo nella settimana santa e nell' ottava di pasqua al Vaticano* (1 fr.; also a French edition), obtainable at the bookshops (p. 134). Details are also given in the *Roman Herald* and the *Roman Times* (p. 143) and in bills displayed in the windows at Piale's (p. 134). Bills posted at the parochial churches give information concerning the ceremonies and illuminations connected with the 'Quarant'ore' or exhibition of the Holy of Holies for forty hours.

- January 1. *Geaù* (p. 215): High Mass at 10.30 a.m. with illumination.  
 — 6. Epiphany. *S. Andrea della Valle* (p. 216): at 10.30 a.m. exhibition of the group of the Adoration of the Magi, presented by Prince Torlonia.  
 — — *S. Atanasio dei Greci* (Pl. I, 17), Via del Babuino: High Mass according to the Greek ritual, 10 a.m.  
 — 17. *S. Eusebio*, in the Piazza Vitt. Emanuele (p. 174): benediction of horses.  
 — 18. *S. Prisca* on the Aventine (p. 278).  
 — 20. *S. Sebastiano* on the Via Appia (p. 378).  
 — 21. *S. Agnese Fuori* (p. 372): dedication of lambs in the morning.  
 — — *S. Agnese*, Circo Agonale (p. 212): Mass at 10.45 a.m. (good music).  
 — 25. *S. Paolo Fuori* (p. 381).  
 — 30. *SS. Martin & Luke*, in the Forum (p. 261).

February 1. *S. Clemente* (p. 287): Illumination of the lower church from 3 p.m.

- 2. Candlemas. *St. Peter's* (p. 306): Mass at 9.45 a.m., with Te Deum and dedication of candles.

On Ash Wednesday and every Sunday during Lent, celebrated Lent sermons in *Gesù* (p. 215), *S. Maria sopra Minerva* (p. 210), *S. Lorenzo in Damaso* (p. 218), and other churches.

- March. 9. *S. Francesca Romana* (p. 202): Mass at 10.45 a.m.; before 11 a.m. and after 3 p.m. the dwelling of the saint in the nunnery, Via Tor de' Specchi (Pl. II, 17), is open.  
 — 12. *S. Gregorio Magno* (p. 283): Mass at 10.15 a.m.; side-chapels open.  
 — 16. Festival in the chapel of the *Palazzo Massimi* (p. 217) in commemoration of a resuscitation by San Filippo Neri.  
 — 25. Annunciation. *S. Maria sopra Minerva* (p. 210): Mass at 10.45 a.m.  
 — 31. *S. Barbara* (p. 218).

HOLY WEEK. — *Palm Sunday*. *St. Peter's* (p. 306): At 10 a.m., after Mass procession and consecration of palms.

- *Wednesday*. Lamentations and Miserere in all churches 2 hrs. before Ave Maria, interesting only in *St. Peter's* (p. 306; relics of the Passion displayed) and in *S. Giovanni in Laterano* (p. 291; best singing).  
 — *Holy Thursday*. Lamentations, Miserere, etc., as on Wednesday; washing of the altar after the Miserere.

- *Good Friday*. At 10 a.m. Entombment in all churches; most interesting at *St. Peter's* (p. 306) and *Gesù* (p. 215); the groups remain on view until Sat. evening. — Lamentations, Miserere, etc., 2 hrs. before Ave Maria, as above. — In the evening at *S. Marcello al Corso* (p. 192), the Seven Sorrows of Mary (often crowded).

- *Saturday*. At all churches between 7 and 8 a.m. lighting of the holy fire. — In the *Baptistery* of the *Lateran* (p. 290): Baptism of converted Jews and heathens; Consecration of priests.

*Easter Day*. High Mass in *St. Peter's* (p. 306), at the high altar at 10 a.m. Exhibition of the Passion relics.

- Ascension*. *S. Giovanni in Laterano* (p. 291): Mass at 10 a.m.  
*Corpus Domini*. Processions at the churches, most magnificent at *St. Peter's* (p. 306), *S. Giovanni in Laterano* (p. 291), and *Geaù* (p. 215).

- April 26. *S. Giorgio in Velabro* (p. 271).  
 — 29, 30. *S. Maria sopra Minerva* (p. 210): Chapel of S. Catharine open to women.
- May 1. *SS. Apostoli* (p. 222).  
 May 8. *S. Croce in Gerusalemme* (p. 177): Mass at 10.45 a.m.; exhibition of relics of the Cross.  
 — 6. *S. Giovanni a Porta Latina* (p. 281).  
 — 12. *S. Nereo ed Achilleo* (p. 280; celebrated Easter lights).  
 — 14. *S. Alessio* (p. 275), on the Aventine.  
 — 26. *S. Maria in Vallicella (Chiesa Nuova*, p. 219): Festival of St. Philip Neri, whose dwelling is open.
- June 10. *S. Andrea degli Scozzesi*: Festival of St. Margaret of Scotland, whose relics are exhibited.  
 — 24. *S. Giovanni in Laterano* (p. 291): Mass at 10 a.m.  
 — 26. *SS. Giovanni e Paolo* on the Cœlius (p. 284): lower church open.  
 — 29. SS. Peter and Paul. — *St. Peter's* (p. 306): Mass at 10 a.m. celebration formerly by the Pope.  
 — 30. *S. Paolo Fuori* (p. 381).
- Aug. 1. *S. Pietro in Vincoli* (p. 179): St. Peter in Vinculis.  
 — 2. *S. Silvestro in Capite* (p. 190): Festival of S. Stefano.  
 — 5. *S. Maria Maggiore* (p. 172): Mass at 10 a.m. (with fall of rose petals to imitate snow).  
 — 10. *S. Lorenzo in Miranda* (p. 251). *S. Lorenzo Fuori* (p. 175).  
 — 25. *S. Luigi de' Francesi* (p. 212): Mass at 10.30 a.m.
- Aug. 29. *S. Sabina* (p. 274), on the Aventine.
- Sept. 27. *SS. Cosma e Damiano*, in the Forum (p. 262).  
 — 29. *S. Angelo in Pescheria* (p. 224).
- Oct. 18. *SS. Martina e Luca* (p. 261), in the Forum.
- Nov. 2. All Souls' Day (Giorno de' Morti). *S. Maria della Concezione* (Capuchin church; p. 184).  
 — 4. *S. Carlo al Corso* (p. 189); Mass at 10.45 a.m.  
 — 8. *Quattro Coronati*, on the Cœlius (p. 289).  
 — 9. *S. Teodoro*, on the Palatine (p. 271).  
 — 12. *S. Martino ai Monti* (p. 179).  
 — 21, 22. *S. Cecilia in Trastevere* (p. 360): Music at 10.15 a.m.  
 — 22. Illumination of the Catacombs of St. Calixtus (p. 388); Mass with vocal quartet at 9.30 a.m.  
 — 23. *S. Clemente* (p. 287): Lower church illuminated from 3 p.m.
- Dec. 2. *S. Bibiana*, on the Esquiline (p. 174).  
 — 5. *S. Saba*, on the Aventine (p. 278).  
 — 6. *S. Nicola in Carcere* (p. 224), near the Piazza Montanara; distribution of gifts to poor children in the sacristy in the morning.  
 — 24, 25. *S. Maria Maggiore* (p. 172), Exhibition of the 'Santa Culla'.  
 — 26. Christmas Day. *S. Maria in Aracoeli* (p. 227): Mass at 10 a.m., procession with the 'Santo Bambino'; beginning of recitations by children, continued daily till Jan. 6.  
 — 26. *S. Stefano Rotondo* (p. 286): German sermon.  
 — 27. *S. Giovanni in Laterano* (p. 291): Exhibition of the heads of SS. Peter and Paul.  
 — 28. *S. Paolo Fuori* (p. 381).  
 — 29. *S. Tommaso degli Inglezi* (p. 221): St. Thomas of Canterbury.  
 — 31. *S. Silvestro in Capite* (p. 190).  
 — 31. Ambrosian Song of Praise at all churches.

**English Churches.** *All Saints*, Via Babuino 154; services at 8.30 a.m., 11 a.m., and 3 p.m., in summer 9 a.m. and 5 p.m.; chaplain, Rev. F. N. Oxenham, Piazza del Popolo 18. — *Trinity Church*, Piazza San Silvestro, opposite the Post Office (p. 190); services at 11 a.m. and 3 p.m.; chaplain, Rev. J. Seaver, Hôtel Beau-Site, Via Ludovisi. — *American Episcopal Church of St. Paul*, Via Nazionale; services at 8.30 a.m., 10.45 a.m., and 4 p.m.; rector, Rev. Dr. Nevins, Via Napoli 58. — *Scottish Presbyterian Church*, Via Venti Settembre 7, near the Quattro Fontane; services at 11 a.m. and 8 p.m.; minister, Rev. Dr. Gray, Via Venti Settembre 7, 2nd floor. —

*Methodist Episcopal Church*, at the corner of the Via Ventetti Sembra and Via Firenze, services in English and Italian; Pastor, *Rev. Dr. William Burt*. — *Wesleyan Methodist Church*, Via della Scrofa 64; minister, *Rev. Henry Piggott*, Via delle Copelle 28.

*Italian Protestant Churches.* *Waldensian Church* (Dr. Prochet and Dr. Buffa), Via Nazionale 106. — *Free Italian Church* (Signor Conti), Via Panico 43, opposite the Ponte Sant' Angelo. — *Methodist Episcopal Church*, see above. — *Baptist Chapels*, Piazza San Lorenzo in Lucina (Rev. J. Wall) and Via Urbana 154 (Rev. C. Wall). — *Baptist Church* (Rev. Geo. B. Taylor), Via del Teatro Valle 27.

#### **h. Principal Libraries.**

**1. BIBLIOTECA APOSTOLICA VATICANA**, see p. 350. *Permessi* issued by the Cardinal-Secretary of State directed to the prefects of the library. Readers admitted from Oct. 1st to Easter 9-1, from Easter to 29th June 8-12 o'clock; the library is closed on Sun., Thurs., and holidays.

**2. PUBLIC LIBRARIES**, open on the days mentioned below from 9 to 8, the *Biblioteca Angelica*, however, only from 9 to 2. Admittance, see the placard in the Bibl. Vittorio Emanuele. — *Biblioteca Alessandrina*, in the Sapienza (p. 211; over 150,000 printed vols.), daily, 1st Nov.-30th June also 7-10 p.m. — *Biblioteca Angelica* (p. 206; over 800,000 vols. and 2326 MSS.), open daily except holidays. — *Biblioteca Casanaiensis* (p. 211; one of the largest in Rome, with 170,000 vols. and 5000 MSS.), daily, except Sundays. — *Biblioteca Centrale Vittorio Emanuele* (p. 190), from Nov. to May also 7-10 p.m., closed for a short time at midsummer (besides the large public reading-room and well-supplied newspaper-room, there is a 'Sala Riservata' with an excellent reference-library, for the use of which a permesso is necessary). This library (550,000 vols. and over 5000 MSS.) was formed in 1871 from the library of the Jesuits and suppressed convents, and is yearly increased by the purchase of new works, in which the other libraries are generally deficient. The institution is admirably managed in the interest of readers and it is the only library in Rome in which books are lent out (on the security of the embassy or consulate; farther particulars in the Uffizio dei Prestiti, on the first floor of the library). The director is *Commendatore Conte Domenico Gnoli*.

**3. PRIVATE LIBRARIES:** *Biblioteca Barberiniana* (p. 157; 10,000 MSS.; many of Greek and Latin authors. Dante, etc.), open to the public on Thurs. 9-2; closed in Sept. & Oct. — *Biblioteca Santa Cecilia*, Via de' Greci 18, daily 9-3 (music). — *Biblioteca Chisiana* (p. 191; valuable MSS.), admission by permesso, obtainable through the traveller's consul, open on Thurs. 10-12; closed in summer. — *Biblioteca Corsiniana* (p. 367), open to the public daily, except Sun. and Wed., Nov. to March 1-4, April to July 2-5. — *Biblioteca Lancistiana* (medical works), in the Hospital of Santo Spirito (p. 305), daily, 9.30-2.30. — *Biblioteca Sartii*, in the Academy of St. Luke (p. 261), daily except Sat. and Sun., in summer 8-2, in winter 9-3. — *Biblioteca Vallicelliana* (p. 219; founded by St. Philip Neri, now managed for the government by the Società Romana di Storia Patria; valuable MSS.), open on Tues., Thurs., and Sat., 10-8.

#### **i. Best Time for visiting Churches and Hours of Admission to Public and Private Collections, Villas, etc.**

Changes in the arrangements take place so frequently that the following data make no pretence to absolute accuracy. Even the lists of sights contained in some of the daily newspapers are not always trustworthy (best in the *Roman Herald* and the *Roman Times*, p. 143). More reliable information may be obtained from the bills in *Pale's* windows (p. 184) or at *Reynaud's Free Enquiry Office*, Via Due Macelli 73. Intending visitors should, however, make additional enquiry.

*Free Tickets* for artists, etc., and admission of Scholars, see pp. xxiii, xxiv. — *Private Collections* are usually closed in summer. *Public Holidays*, on which the collections are closed, see p. xxiii; *Fests*, see p. xlii; *Guides*, see p. xlii.

CHURCHES (comp. p. xxiii) are closed from 12 till 3. The five patriarchal churches, however, *San Pietro in Vaticano* (p. 306), *San Giovanni in Laterano* (p. 291), *Santa Maria Maggiore* (p. 172), *San Paolo Fuori* (p. 381), and *San Lorenzo Fuori* (p. 175), as well as the two pilgrim-churches, *Santa Croce in Gerusalemme* (p. 177), and *San Sebastiano* on the Via Appia (p. 378), are open all day. Many of the smaller and remoter churches are accessible only by means of the sacristans, except on the festivals of their titular saints.

PARKS AND VIEWS. The gardens on the *Pincio* (p. 149), with their fine view of Rome, are usually crowded in the evening by both natives and foreigners. A military band plays there about two hours before sunset (except in the height of summer, when the band plays in the Piazza Colonna). The gardens are closed one hour after Ave Maria. — The *Passeggiata Margherita* (p. 363), commanding picturesque views, may be visited either on foot or by carriage. Visitors should arrange to reach *San Pietro in Montorio* (p. 362; from which our panorama is taken) about an hour before sunset. — The *Palatine* (p. 265) is another admirable view-point. — A drive on the *Via Appia* (p. 377) commands beautiful views across the bare Campagna to the mountains. — The *Villa Borghese* (p. 181) and the *Villa Doria-Pamphili* (p. 364) may be visited by carriage, but only two-horse carriages or one-horse carriages without numbers are admitted to the latter. If time permit, visits may also be paid to the *Villa Mattei* (p. 285) and the *Villa Wolkonsky* (p. 299), with their pretty grounds. The former is open on Thurs. after 2 p.m.; the latter on Wed. and Sat. after midday, with permesso obtained from a consul or a banker.

#### j. Theatres. Concerts. Sport. Popular Festivals. Street Scenes. Garrison.

Theatres (comp. p. xxiv). TEATRO ARGENTINA or *Teatro Comunale* (Pl. II, 14; p. 222), Via di Tor Argentina; TEATRO COSTANZI (Pl. II, 27), Via Firenze; TEATRO VALLE (Pl. II, 15), near the Sapienza, for dramas; TEATRO DRAMMATICO NAZIONALE (Pl. II, 21; p. 168), Via Nazionale, near the Palazzo Colonna; POLITEAMA ADRIANO, Piazza Cavour (Pl. I, 12); TEATRO QUIRINO (Pl. II, 18, 21), Via delle Vergini, near the Fontana Trevi. — Besides these there are the smaller theatres: ELDORADO, Via Genova; TEATRO METASTASIO (Pl. I, 15), Via di Pallacorda, near the Via della Scrofa; TEATRO MANZONI (Pl. II, 27), Via Urbana 153; TEATRO NUOVO, Via Umbria. — Cafés *Chantants*. *Varietà*, Via Due Macelli; *Olympia*, Via San Lorenzo in Lucina.

Concerts. The chief concert-rooms in Rome are the *Sala Santa Cecilia*, Via de' Greci 18; the *Sala Costanzi* at the Costanzi Theatre (Pl. II, 27), the *Sala Dante*, Piazza Poli (Pl. I, 21), the *Sala Umberto Primo*, Via della Mercede (Pl. I, 18), and the *Sala Palestrina*. The principal concerts take place in winter and are advertised in the newspapers and by wall-posters. — Military band, see above. A band also plays daily in the Piazza del Quirinale about 5 p.m., when the guard is changed at the palace.

Sport. FOX HOUNDS meet twice a week in winter in the Campagna, and BUCK HUNTING takes place in winter at Bracciano (p. 97). The meets, are announced in the English newspapers (p. 143) and by bills at the circulating libraries (p. 184). — HORSE RACING in Italy is conducted under the auspices of the Jockey Club Italiano or the Società degli Steeplechases d'Italia. The chief race-meetings near Rome are held

	Sun. and holidays	Monday	Tuesday
<i>Accademia di San Luca</i> (p. 261) . . . . .	10-3	10-3	10-3
<i>Barberini Gallery</i> (p. 156) . . . . .	11-4	11-4	11-4
<i>Borghese, Villa</i> (p. 181) { Park . . . . .	1 till dusk	—	1 till dusk
{ Antiques and Paintings . . . . .	—	—	1-4 or 5
<i>Capitoline Museum</i> (p. 231) . . . . .	10-1	10-3	10-3
<i>Castello Sant' Angelo</i> (p. 302) . . . . .	9, 11, 1, 3	9, 11, 1, 3	9, 11, 1,
<i>Catacombs of St. Calixtus</i> (p. 388) . . . . .	All day	All day	All day
<i>Colonna Gallery</i> (p. 202) . . . . .	—	—	11-3
<i>Conservatori, Palace of the</i> (p. 230) . . . . .	10-1	10-3	10-3
<i>Corsini Gallery</i> (p. 356) . . . . .	9-1	9-3	9-3
<i>Doria Gallery</i> (p. 198) . . . . .	—	10-2	—
— <i>Pamphili, Villa</i> (p. 364) . . . . .	—	after 1 p.m.	—
<i>Farnesina, Villa</i> (p. 354) . . . . .	—	10-3.30	—
<i>Forum Romanum</i> (p. 241) . . . . .	All day	All day	All day
<i>Galleria d'Arte Moderna</i> (p. 166) . . . . .	9-1	9-3	9-3
<i>Lateran</i> { Antique Sculptures (p. 293) . . . . .	—	—	10-1
{ Collections { Christian Museum & Paintings (p. 296) . . . . .	—	10-3	—
<i>Magasino Archeologico</i> (p. 282) . . . . .	—	1-5	—
<i>Maltese Villa</i> and <i>Santa Maria Aventina</i> (p. 276, 275) . . . . .	—	—	—
<i>Medici, Villa</i> , Garden and Casts (p. 150) . . . . .	—	—	—
<i>Museo Artistico Industriale</i> (p. 152) . . . . .	9-3	9-3	9-3
— <i>Kircheriano, Etnografico &amp; Preistorico</i> (p. 195) . . . . .	10-3	10-3	10-3
— <i>Nazionale delle Terme</i> (p. 160) . . . . .	10-2	10-4	10-4
<i>Palatine</i> (p. 265) . . . . .	after 10a.m.	after 9 a.m.	after 9 a.m.
<i>St. Peter's, Dome of</i> (p. 306) . . . . .	—	8-11	8-11
<i>Quirinale, Palazzo del</i> (p. 169) . . . . .	12-3	—	—
<i>Rospigliosi, Casino</i> (p. 170) . . . . .	—	—	—
<i>Thermae of Caracalla</i> (p. 279) . . . . .	after 10a.m.	after 9 a.m.	after 9 a.m.
1. Sistine Chapel, Raphael's Stanze and Picture Gallery . . . . .	—	10-3	10-3
Raphael's Logge; Cappella di Niccolò V . . . . .	—	—	10-3
Vatican { 2. Antique Sculptures . . . . .	—	10-3	10-3
Collections { Gabinetto delle Maschere . . . . .	—	10-3	—
(pp. 317, 335, 350) { Etruscan Museum . . . . .	—	10-3	—
Egyptian Museum, Gall. Lapidaria, & Appart. Borgia . . . . .	—	—	10-3
Galleria dei Candelabri and Tapestries . . . . .	—	—	—
3. Library . . . . .	—	10-3	10-3
<i>Papa Giulio</i> (p. 187) . . . . .	10-2	10-4	10-4

day	Thursday	Friday	Saturday	Admission free except where otherwise stated.
1, 3 ly	10-3	10-3	10-3	April 1st-Sept. 30th, 8-2.
	11-4	11-4	11-4	
	1 till dusk	—	1 till dusk	Charges, see p. 181.
	1-4 or 5	—	1-4 or 5	Adm. 1 fr. Closed July-Nov.
	10-3	10-3	10-3	Adm. 1/2 fr., Sun. free.
	9, 11, 1, 3	9, 11, 1, 3	9, 11, 1, 3	Permessi, see p. 303.
	All day	All day	All day	1 fr.
	11-3	—	11-3	
	10-3	10-3	10-3	{ Adm. 1/2 fr., Sun. free (closed on March 25th and Easter Day).
	9-3	9-3	9-3	Adm. 1 fr., Sun. free.
10 ly	—	10-2	—	Closed on March 25th and Easter Day.
	—	after 1 p.m.	—	Closed July 1st-Oct. 1st.
	—	10-3.30	—	{ Adm. 1 fr. Open also on the 1st and 15th of each month if not festivals; closed July-September.
	All day	All day	All day	Adm. 1 fr. (closed 12-3 in midsummer).
	9-3	9-3	9-3	Adm. 1 fr., Sun. free.
1. sk 2-5	10-1	—	10-1	Christian Collection and Sculptures
	—	10-3	—	also on the 1st Sat. of each month (antiquities closed). Adm. 1 fr.
	—	—	1-5	Closed July 1st-Oct. 1st.
	—	—	—	Adm. 25 c.
	—	—	9 a.m. till dusk	
a.m.	—	—	8-12, 2-5	
	9-3	9-3	9-3	Adm. 1/2 fr.
	10-3	10-3	10-3	{ Adm. 1 fr., Sun. free (closed on March 25th and Easter Day).
	10-4	10-4	10-4	Adm. 1 fr., Sun. free.
	after 9 a.m.	after 9 a.m.	after 9 a.m.	{ From June 1st to Sept. 20th 7-12 and 3 to dusk. Adm. 1 fr., Sun. free.
a.m.	8-11	8-11	8-11	Permessi required, except on Sat.
	12-3	—	—	{ Permessi (10-12) in the <i>Ministero della Casa Reale</i> , Via del Quirinale, next to S. Andrea (Pl. II, 24), first floor.
	—	—	9-3	{ 7-12 (Sat. 8-12) and 3 till dusk from June 20th to Sept. 7th; adm. 1 fr., Sun. free.
	after 9 a.m.	after 9 a.m.	after 9 a.m.	
	10-3	10-3	10-1	{ From June 1st to Aug. 31st, 9-1 (Sat. 9-12).
a.m.	—	10-3	—	
	10-3	10-3	10-1	
	10-3	—	—	
	10-3	—	—	
	—	10-3	—	
10-3 10-4	—	—	—	
	10-3	10-3	10-1	Reading in the Library, see p. 1
	10-4	10-4	10-4	Adm. 1 fr.; Sun. free.

at *Tor di Quinto* (p. 368), in March, and at *Le Capannelle* (p. 336), in April. The 'Derby Reale', the chief event of the racing year (average value about 1450£.), is decided at the latter. — SHOOTING in the Campagna begins in August; licences (13 fr.) may be obtained at the consulates. — ROWING on the Tiber, owing to the strength of the current, is recommended only to experienced oarsmen, who should join one or other of the Roman boat-clubs: the *Società Canottieri Aniene* or *Rowing Club Canottieri Tevere*, both at the Passeggiata di Ripetta. — LAWN TENNIS CLUB, Via Corsi 38, outside the Porta del Popolo. — CYCLING (comp. p. xvii). The chief clubs at Rome are the *Società Velocipedistica Romana* (bicycling, tennis, skating), Via Isonzo, outside the Porta del Popolo, and the *Società Roma*, Via San Vitale, with a private track. The headquarters of the *Touring Club Ciclistico Italiano* are at Via Nazionale 172. Public cycle-tracks, see p. 131. — FENCING. The *Circolo Romano di Scherma* admits strangers, on the introduction of a member, for an entrance fee and a monthly subscription. — PALLONE. This national Italian game may be seen at the *S'ceristerio Sallustiano*, in the Via Quintino Sella (Pl. I, 26), etc.

**Popular Festivals** (which have lost much of their former interest): — January 5th, the day before **EPIPHANY**, celebrated in the evening in the Piazza Navona (Circo Agonale, p. 212); array of booths and prodigious din of toy-trumpets, rattles, etc. (the so-called 'Befana').

The CARNIVAL, lasting from the second Saturday before Ash Wednesday to Shrove Tuesday, gradually declined in interest after 1870, and is now marked only by a greater throng than usual in the Corso, a popular merry-making in the Villa Borghese or elsewhere, and masked balls at the theatres. Ladies are advised to eschew the Corso on the chief days of the Carnival.

The OCTOBER FESTIVAL, in the vintage-season, once famous, is celebrated with singing, dancing, and carousals at the osterie outside the gates (e.g. at the Porta Pia and the Ponte Molle).

The FESTA DELLO STATUTO, or Festival of the Constitution, introduced since the annexation of Rome, is on the first Sunday in June. Military parade in the forenoon in the Piazza dell' Indipendenza or the Campo Militare (p. 168). In the evening fireworks ('Girandola') in the Piazza del Popolo and elsewhere. — On the anniversary of the FOUNDATION OF ROME (21st April), it has of late been usual to illuminate the Colosseum and the Forum with Bengal fire.

**Street Scenes.** The top of the Scala di Spagna and the Via Babuino (Pl. I, 17; pp. 149, 152) are the favourite haunts of artists' models, chiefly Neapolitans and natives of the Abruzzi, whose costumes are a well-known subject of photographs and pictures. — The favourite haunts of the country-people, especially on Sundays, are in front of the Pantheon (Pl. II, 18, p. 208), the Piazza Montanara (Pl. II, 18; p. 224), and the market-place of the Campo di Fiore (Pl. II, 14; p. 220). A kind of rag-fair, with stalls for all kinds of odds and ends (bargaining necessary), is held on Wed. mornings in the Piazza della Cancelleria (p. 218). — Among the ECCLESIASTICAL COSTUMES perhaps the most noticeable are those of the scholars of the various seminaries, who are frequently met on the Pincio in the afternoon, etc. The English and French Seminarists wear black gowns; the Scottish, violet soutaines with red girdles and black cloaks; the Irish, black with red lappets and binding; the Germans and Hungarians red; the Spanish, black with blue girdles and black capes with blue seams; the Belgians, black with red seams; the Bohemians, black with yellow and brown striped girdles; the Poles, black with green girdles; the Greeks and Ruthenians, blue with red girdles; the North Americans, black with blue lining and red girdles; the South Americans, black with blue girdles and blue linings; the Armenians, wide black gowns with red girdles. The pupils of the Propaganda (p. 152) wear black gowns with red girdles and red linings.

**Newspapers**, very numerous, almost all 5 c. per number. Several of the best are published in the evening. The most popular with visitors are: *Italia* (in French; 10 c.); *Fanfulla* (similar to the Paris Figaro, conservative); *Triduna*, *Capitale*, *Popolo Romano*, *Messaggero*, *Don Chiedetutto* (these

five liberal); *Italia* (republican); *Avanti* (socialist); *Osservatore Romano* (10 c.) and *Voce della Verità* (these two clerical). *Rugantino* is a comic paper in the local dialect. — The *Roman Herald* (20 c.), the *Roman Times* (20 c.), and the *Roman World* (Methodist) are weekly English papers, containing the most reliable list of the sights of the day and of the approaching church-festivals.

**Garrison.** The *Infantry of the Line* wear the 'giubba', or dark blue coat common to the whole army, blue-grey trousers, black leather belts, and caps; officers distinguished by silver braid on the sleeves and scarlet stripe on the trousers. The *Bersaglieri* or riflemen, forming an élite corps like the Austrian Kaiserjäger, wear dark blue uniform with crimson facings and large round hats with cocks' plumes worn on one side, the officers are distinguished by a broad red stripe on their trousers. The *Cavalry* have a dark blue uniform, light grey trousers, and fur caps. The old Savoyard regiments wear steel helmets with a gold crest. The *Artillery* wear a dark blue uniform with yellow facings (officers with a broad yellow stripe on their trousers) and the *Engineers* have a dark blue uniform with crimson facings. To these we may add the *Carabinieri*, or gendarmes (p. xiii), who wear a black uniform, scarlet edging, white belt, and three-cornered hat. The officers and mounted men have a broad red stripe on their trousers. — The royal body-guard (*Guardie del Re, Corazzieri*), about 75 men strong, is recruited from the Carabinieri (dark blue uniform with silver buttons and red facings, dark blue trousers with a wide red stripe for the foot guards, and grey trousers with black stripes for the horse-guards, who in full dress wear white leather breeches and high boots and cuirass, metal helmets with black horsehair plumes, etc.). After three years' service the guardsman may rejoin the Carabinieri.

#### A Fortnight's Visit.

To obtain even a hasty glimpse of the sights of Rome a stay of at least 14–16 days in the 'Eternal City' is necessary. The visitor who has but a fortnight at his disposal will be assisted to make the best use of his time by the plan suggested below, which, however, he must supplement by a careful study of the tabular statement of hours and days of admission on pp. 140, 141. A free use of cabs will also be found necessary.

**1st DAY.** The first part of this had better be devoted to what may be called an '*Orientation Drive*'.

Engage a cab for 2-3 hrs. (tariff, see Appendix) and drive down the Corso as far as the Piazza di Venezia, then to the Foro Trajano and through the Via Alessandrina and Via Bonella to the Forum Romanum, past the Colosseum, through the Via di S. Giovanni in Laterano to the Piazza in front of the church, then through the Via Merulana, passing S. Maria Maggiore, through the Via Agostino Depretis (Quattro Fontane) and the Via Nazionale to the Piazza Venezia, then through the Corso Vittorio Emanuele to the Via Tor Argentina, through the last street to the Ponte Garibaldi, crossing it to Trastevere, passing S. Maria in Trastevere, and through the Lungara to the Piazza di S. Pietro; then cross the Ponte S. Angelo, and through the Corso Vittorio Emanuele, and the Via Aracoeli to the Piazza Araceli at the foot of the Capitol, where the cab may be dismissed. Ascend to the Piazza del Campidoglio (p. 228), visit the tower on the Senators' Palace (p. 229), the Capitoline Museum (p. 231), and the Forum Romanum (p. 241). Spend the evening on the Pincio (p. 149).

**2nd DAY.** St. Peter's (p. 306; the dome not after 11 a.m.); Antiques at the Vatican (p. 335); Appartamenti Borgia (p. 333; Tues. and Frid. only); Walk from S. Onofrio (p. 363) along the Passeggiata Margherita (p. 389) to S. Pietro in Montorio (p. 362), whence the sunset should be viewed.

**3rd DAY.** Piazza Colonna (p. 191); Temple of Neptune (p. 191); Pantheon (p. 208); S. Maria sopra Minerva (p. 210); Museo Kircheriano (p. 195); Galleria Doria (p. 198); Palazzo di Venezia (p. 193); Palatine (p. 205).

**4TH DAY.** Palazzo Giraud (p. 304); Sistine Chapel (p. 318); Raphael's Stanze (p. 322); Paintings in the Vatican (p. 330); Raphael's Logge (p. 329); on Tues. & Frid. only). Excursion to Ponte Molle (p. 367) or visit the Villa Doria Pamphili (p. 364).

**5TH DAY.** Piazza del Quirinale (p. 168; also Casino Rospiigliosi, on Wed. or Sat., p. 170); Galleria Colonna (p. 202); Fora of the Emperors (p. 260); S. Pietro in Vincoli (p. 179); Colosseum (p. 254); Arch of Constantine (p. 259).

**6TH DAY.** Piazza Navona (p. 212); S. Maria dell' Anima (p. 213); S. Maria della Pace (p. 213); S. Agostino (p. 208); Palazzo Borghese (p. 205); after 1 p. m., Villa Borghese, with its antiques and paintings (p. 181); S. Maria del Popolo (p. 148).

**7TH DAY.** Piazza and Palazzo Barberini (pp. 154, 156); S. Maria degli Angeli and Thermae of Diocletian (Museum, p. 180); S. Agnese Fuori (p. 372).

**8TH DAY.** S. Clemente (p. 287); Lateran (Museum, Church, and Baptistry, pp. 290 et seq.); S. Maria Maggiore (p. 172); S. Prassede (p. 173); S. Lorenzo Fuori (p. 175).

**9TH DAY.** Gesù (p. 215); Palazzo Massimi (p. 217); Cancellaria (p. 218); Palazzo Farnese (p. 220); Galleria Nazionale Corsini (p. 366; also Villa Farnesina, on Mon., Wed., or Frid., p. 351); S. Maria in Trastevere (p. 368); return across the Isola Tiberina (p. 225); Theatre of Marcellus (p. 224); Porticus of Octavia (p. 224); Fontana delle Tartarughe (p. 222).

**10TH DAY.** From the Forum Romanum to the Janus Quadrifrons (p. 272); Cloaca Maxima (p. 272); the two ancient temples adjoining the Ponte Emilio and the Piazza Bocca della Verità (p. 273); S. Maria in Cosmedin (p. 272); walk over the Aventine (S. Sabina, p. 274); Pyramid of Cestius (p. 277); Monte Testaccio (p. 276); electric tramway to S. Paolo Fuori (p. 381) and back.

**11TH DAY.** S. Maria in Araceli (p. 227); collections in the Palace of the Conservatori (p. 290); Thermae of Caracalla (p. 279); Via Appia, within and without the city (pp. 278, 377), and the Catacombs of St. Callixtus (p. 388).

Other two or three days should be devoted to revisiting the collections of antiquities in the Vatican and the Capitol and the Borghese Gallery. Lastly, a day should certainly be devoted to the Alban Mts. (p. 391), and another to Tivoli (p. 405). These excursions should not be postponed till the end of the visitor's stay at Rome. They may be made on a Sunday, which is not a good day for sight-seeing in the city.

*Rome* (*Roma* in Latin and Italian), known even in antiquity as 'the Eternal City', once the capital of the ancient world, afterwards of the spiritual empire of the popes, and since 1871 the capital of the kingdom of Italy, with 489,966 inhab. (31st Dec., 1897; less than Naples; 455,204 live in the town proper, 34,761 in the Campagna), is situated ( $41^{\circ} 53' 54''$  N. lat.,  $12^{\circ} 0' 29''$  E. long., meridian of Greenwich) in an undulating plain of alluvial and marine deposits, intersected by volcanic masses. This plain extends from Capo Linaro, S. of Civita Vecchia, to the Monte Circeo, a distance of about 85 M., and between the Apennines and the sea, a width of 25 M. The Tiber (Ital. *Tevere*), the largest river in the Italian peninsula, intersects the city from N. to S. in three wide curves. The water of the Tiber is turbid (the 'flavus Tiberis' of Horace). The average width of the river is about 65 yds. and its depth 20 ft.,

but it sometimes rises as much as 30-35 ft. more. The navigation of the river, by means of which the commerce of ancient Rome was carried on in both directions, with transmarine nations as well as with the Italian provinces, is now comparatively insignificant. An artificial channel has been constructed for the river within the city since 1876. Eleven bridges span the stream in or near Rome, including the railway-bridge at San Paolo and an iron foot-bridge (p. 354), and others are projected.

The city proper lies on the LEFT BANK of the Tiber, partly on the plain, the ancient *Campus Martius*, and partly on the surrounding hills. Modern Rome is principally confined to the plain, while the HEIGHTS on which the ancient city stood were almost uninhabited in the middle ages and following centuries (comp. p. 146), and have only recently begun to be re-occupied. These are the famous Seven Hills of Rome: the Capitoline, Palatine, Aventine, Quirinal, Viminal, Esquiline, and Cælian hills (comp. the Plan of Ancient Rome, p. 225). The least extensive, but historically most important, is the *Capitoline* (165 ft.), which rises near the Tiber and the island. It consists of a narrow ridge extending from S.W. to N.E., culminating in two summits, separated by a depression. Contiguous to the Capitoline, in a N.E. direction, and separated from it by a depression occupied by Trajan's Forum, extends the long *Quirinal* (170 ft.). On the N. a valley, occupied by the *Via del Tritone* and the *Piazza Barberini*, separates the Quirinal from the *Pincio* (165 ft.), which was not originally regarded as one of the chief hills ('*Collis hortorum*'; comp. p. 149). To the E. of the Quirinal, but considerably less extensive, rises the *Viminal* (180 ft.), now almost unrecognizable owing to the construction of new streets; its highest point is near *San Lorenzo in Panisperna* (p. 171). Farther to the S., beyond the valley now marked by the *Via Santa Lucia* in *Selci* and the *Via Giovanni Lanza*, are the *Cispius* (175 ft. at *Santa Maria Maggiore*) and the *Oppius* (165 ft. on the plateau of Trajan's Thermae), both included under the name *Esquiline*. The Oppius, Cispius, Viminal, Quirinal, and Pincio may all be regarded as spurs of the extensive plateau of the *Esquiliae* (170-195 ft.), which extended from the Praetorian Camp (p. 158) to the Railway Station and the *Porta Maggiore*. To the S.E. of the Capitoline, in the form of an irregular quadrangle, rises the isolated *Palatine* (165 ft.), with the ruins of the palaces of the emperors. Farther to the S., close to the river, separated from the Palatine by the depression (70 ft.) in which the *Circus Maximus* lay, is the *Aventine* (150 ft.). Lastly, to the S.E. of the Palatine and to the E. of the Aventine, is the long *Cælius* (165 ft.), the E. end of which is occupied by the Lateran. On the low ground between the Cælius, Palatine, and Esquiline is situated the Colosseum; and between the Palatine, Esquiline, and Capitoline stretches the Forum.

On the RIGHT BANK of the Tiber lies the smaller part of the  
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city, divided into two halves: on the N. the *Borgo* around the *Vatican* and *St. Peter's*, encircled with a wall by Leo IV. in 852; and to the S., on the river and the slopes of the Janiculum, *Trastevere*. These two portions are connected by the long *Via della Lungara*.

The wall enclosing this area, which was inhabited during the imperial epoch by 3/4-1 million souls, has a length of about 10 M. on the left bank and is pierced by 13 gates. It is constructed of tufa concrete with a facing of triangular bricks, and on the outside is about 55 ft. high. The greater part of it dates from 271 to 276. It was begun by the *Emp. Aurelian*, completed by *Probus*, and restored by *Honorius*, *Theodosius*, *Belisarius*, *Narses*, and several popes. The wall on the right bank dates mainly from the time of Pope *Urban VIII.* — Since 1870 Rome has been fortified by a series of detached forts forming a circle of about 30 M. in circumference round the city.

The following description of Rome is arranged in accordance with a division of the city into four districts, the extent of which is marked with blue lines on the clue-map at the end of the Handbook. To each of these its buildings lend a distinct historical character; though numerous monuments from all periods of Roman history are scattered throughout the entire city.

*I. The Hills to the North and East: Pincio, Quirinal, Viminal, and Esquiline*, the more modern city, the N. part of which is the strangers' quarter.

*II. Rome on the Tiber* (left bank), the city of the middle ages and following centuries, with the *Via del Corso* as its main thoroughfare; now much altered by the construction of new streets.

*III. Ancient Rome*, the southern quarters, containing the chief monuments of antiquity.

*IV. The Right Bank of the Tiber*, including the *Vatican*, *St. Peter's*, and *Trastevere*.

### *I. The Hills to the North and East: Pincio, Quirinal, Viminal, and Esquiline.*

The *Pincio*, the northernmost height in modern Rome, was covered in antiquity with parks and gardens, and played no conspicuous part in history; but the *Quirinal*, adjoining it on the S.E., is mentioned in the earliest traditions of Rome. On the Quirinal lay the Sabine settlement whose union with that on the Palatine formed the city of Rome. The *Servian Wall* (see p. xxx and the Plan of Ancient Rome) ran along the N.W. side of the Quirinal, and then to the S.E. and E. behind the Baths of Diocletian and the railway-station, enclosing besides the Quirinal, the *Viminal* (to the S.E.), and a part of the *Esquiline* (the *Cispius* and *Oppius*). According to the division

of the city by Augustus (p. xxxii), this quarter comprised two districts, the *Alta Semita* (Quirinal) and the *Esquiliae* (Esquiline). The building of Aurelian's wall shows that this quarter was afterwards extended. In the middle ages these hills were thinly populated and formed a single region only, named the *Rione Monti*, the most spacious of the fourteen quarters in the city. Its inhabitants, called *Montigiani*, differed, like those of Trastevere, in some of their characteristics from the other Romans. In the latter half of the 16th cent. Pius IV. constructed the street from the Piazza del Quirinale to the Porta Pia. The second main street, intersecting this one almost at right angles and leading from the Pincio to Santa Maria Maggiore, was made by Sixtus V., who also provided the hills with water. With the exception of these inhabited quarters almost the entire E. part of Rome was until lately occupied by vineyards and gardens. But the selection of the city as the capital of the kingdom of Italy in 1870 gave a strong impulse to its extension, and this quarter has assumed quite a new aspect within the last twenty-five years.

The region known for ages as the *Strangers' Quarter* lies at the W. base and on the slope of the Pincio, its central point being the Piazza di Spagna (p. 151). Thence it stretches N. to the Piazza del Popolo, W. to the Corso (p. 189), and E. (within the last decade) over the Quirinal to the railway-station. — Our description starts from the Piazza del Popolo, at the W. base of the Pincio.

#### a. Piazza del Popolo. Monte Pincio. Piazza di Spagna.

The N. entrance to Rome is formed by the *Porta del Popolo* (Pl. I, 13), through which, before the construction of the railroad, most visitors approached the Eternal City. It lies at the beginning of the main highway which connects Rome with Tuscany, Umbria, and N. and E. Italy generally. The gate was constructed in 1561 by *Vignola*, and the side towards the town by *Bernini* in 1655, on the occasion of the entry of Queen Christina of Sweden. In 1878 it was enlarged by the addition of two side-portals. The gate is named after the adjoining church of Santa Maria del Popolo. — Outside the gate, on the right, is the *Villa Borghese*, see p. 181.

Within the gate lies the handsome \*PIAZZA DEL POPOLO (Pl. I, 13, 16), adorned with an *Obelisk* between four water-spouting lions, which was erected by Augustus in B. C. 10 in the Circus Maximus to commemorate the subjugation of Egypt, and dedicated to the Sun. The hieroglyphic inscription mentions the names of Menep-tah I. (1826 B. C.) and Ramses III. (1273 B. C.). The obelisk was removed to its present position by order of Sixtus V. in 1589. The shaft is 78 ft. in height, and the whole monument with the pedestal and cross 118 ft. — On the W. and E. the Piazza is bounded by curved walls with groups of Neptune and Tritons, and of Roma

between the Tiber and the Anio. The street behind the W. wall leads to the new *Ponte Margherita* (Pl. I, 14), affording the shortest route between the Piazza del Popolo and the Vatican (p. 316). Behind the E. wall are approaches ascending to the *Pincio* (p. 149).

\***Santa Maria del Popolo** (Pl. I, 16), said to have been founded by Pope Paschalis II. in 1099 on the site of the tombs of the Domitii, the burial-place of Nero, which was haunted by evil spirits, was entirely re-erected under Sixtus IV. in 1477-80. The interior, decorated by *Bernini* in the baroque style, consists of nave, aisles, transept, and octagonal dome, and contains handsome monuments of the 15th cent. (comp. p. lxvi) and other works of art. The sacristan shows the choir and chapels; fee 1/2 fr.; best light in the morning.

**RIGHT AISLE.** The 1st Chapel, formerly *della Rovere*, now *Venuti*, was painted in 1479-86 by *Pinturicchio*: "Altar-piece, Adoration of the Infant Christ; in the lunettes, life of St. Jerome. On the left, the tomb of Cardinal Cristof. della Rovere, by *Mino da Fiesole* and *Andrea Bregno*; right, that of Cardinal de Castro (1506). — On the pillar to the left, a bust of F. Catel, the painter (d. 1857), by *Troschel*. — In the 2nd Chapel (Cappella Cibò): Assumption of Mary, altar-piece by *C. Maratta*. — 3rd Chapel, painted by *Pinturicchio*: above the altar, Madonna with saints; on the left, Assumption of the Virgin; in the lunettes, scenes from the life of Mary; in the predelle representations of martyrs in grisaille; on the right, tomb of Giov. della Rovere (d. 1489); on the left, recumbent bronze figure of Cardinal Pietro Foscari (d. 1485), by *Ant. Pollajuolo* (?). — In the 4th Chapel, decorated by *Pinturicchio* in 1488, marble sculptures of the end of the 15th cent. above the altar: St. Catharine between St. Antony of Padua and St. Vincent; right, tomb of Marcantonio Albertoni (d. 1485); left, that of the Cardinal of Lisbon (d. 1508).

**RIGHT TRANSEPT.** On the right, tomb of Cardinal Podocatharus of Cyprus (16th cent.). Near it is a door leading into a passage, at the end of which is the sacristy, containing the former canopy of the high-altar of Alexander VI., by *Andrea Bregno* (1478), with an ancient Madonna of the Sienese school and the beautiful monuments of (left) Archbishop Rocca (d. 1482), and (right) Bishop Gomiel.

**LEFT AISLE.** On the W. wall, next the entrance, curious allegorical tomb of Giov. Batt. Gislenus (d. 1670). 1st Chapel, on the left and right of the altar, two ciboria by *Andrea Bregno* (16th cent.); left, tomb of Card. Ant. Pallavicino (erected 1507). By the adjacent pillar the baroque monument of a Princess Chigi, by *Posi* (1771). — The 2nd Chapel (Capp. Chigi) was constructed under the direction of Raphael by *Agostino Chigi* in honour of Our Lady of Loreto, in the form of a Greek cross, with a lofty dome, in the style affected for such structures in the 16th century. On the vaulting of the dome are "Mosaics by *Aloisio della Pace* (1518-24), from *Raphael's* cartoons. Around the central circular scene, which represents the Creator surrounded by angels, are grouped seven planet symbols and a genius leaning on a globe, separated by ornamental divisions. Each planet is represented by an ancient deity: Diana or Luna, Mercury, Venus, Apollo, Mars, Jupiter, and Saturn. They are pourtrayed in half-figure with appropriate action, and each is enclosed within a segment of the zodiac, on which rests an angel, either pointing to the Creator above or in the act of adoration. This association of gods and angels recalls the prophets and sibyls of Michael Angelo, each of whom is also accompanied by a genius. But Raphael's composition is entirely independent, with a distinct significance of its own, and one of a kind which shows the master's power in its highest manifestation. — To the left is the tomb of Agostino Chigi, by *Lorenzetto*, restored in 1652 by *Bernini*; to the right, the tomb of his brother Sigismondo Chigi, also by *Lorenzetto*. The altar-piece, a Nativity of the Virgin with God the Father and angels above, is a late work by *Sebastiano del Piombo*; the other pictures are by *Salviati* and *Franc. Vanni*. The bronze relief on the front of the altar, Christ and the Samaritan Woman, by *Loren-*

*sette*, was until 1652 on Agost. Chigi's tomb. In the niches four statues of prophets: beside the altar (left) "Jonah, probably designed by Raphael, and (right) Elijah, by Lorenzetto; at the entrance, (left) Daniel, by Bernini, and (right) Habakuk, by Algardi.

LEFT TRANSEPT: Tomb of Cardinal Bernardino Lonati (15th cent.). The outer chapel, to the left of the choir, contains a statue of St. Bibiana, by Bernini, from the church mentioned at p. 174.

In the CHORUS, "Ceiling-frescoes by Pinтурicchio (probably executed about 1500): Coronation of the Virgin, the Four Evangelists, and the Four Fathers of the church, Gregory, Ambrose, Jerome, and Augustine, in excellent preservation, and long deservedly admired for the skilful distribution of space. Beneath are the \*Tombs of the cardinals Girolamo Basso della Rovere and Ascanio Sforza by Andrea Sansovino, erected by order of Julius II. (1505-7). The same pope caused the two fine stained-glass windows to be executed by Claude and Guillaume de Marseille.

The church gives title to a cardinal. In the adjacent suppressed Augustine monastery Luther resided during his visit to Rome (1510).

Three streets diverge from the Piazza del Popolo on the S.: to the right the *Via di Ripetta*, parallel with the river (p. 205); in the centre the *Via del Corso* (p. 189); and to the left the *Via del Babuino*. The last, with the *Church of All Saints* (p. 137) and the house (No. 144) in which John Gibson, the sculptor, died in 1866, leads to the Piazza di Spagna (p. 151). — Between the last two streets stands the church of *Santa Maria in Monte Santo*, and between the first two that of *Santa Maria de' Miracoli*, both dating from the latter half of the 17th cent., with domes and vestibules, designed by Rainaldi, and completed by Bernini and C. Fontana. — Parallel with the *Via del Babuino*, on the E., runs the *Via Margutta*, the chief artists' street, with innumerable studios.

If we ascend the Pincio by the approaches named at p. 148 (gates closed one hour after Ave Maria), we observe in the first circular space two granite columns from the temple of Venus and Roma (p. 254), adorned with the prows of ships (modern); in the niches three marble statues, above, captive Dacians, imitations of antiques. Beyond these, a large relief. Halfway up are an antique granite basin, with a fountain, and a large *Equestrian Statue of Victor Emmanuel II.*, erected in 1878, under a loggia.

The \*Pincio (Pl. I, 16, 17, 20), the *collis hortorum*, or 'hill of gardens', of the ancients, was called *Mons Pincius* from a palace of the Pincii, an influential family of the later period of the empire. Here were once the famous gardens of Lucullus, in which Messalina, the wife of Claudius, afterwards celebrated her orgies. A vineyard belonging to the monastery of Santa Maria del Popolo was converted by Gius. Valadier, the Roman architect, during the Napoleonic régime (1809-14), into the beautiful pleasure-grounds. This is a fashionable resort in the evening, about 2 hrs. before sunset, when the military band plays (p. 139); the Italians then pay and receive visits in their carriages, presenting a gay and characteristic scene. — The projecting terrace above the Piazza del Popolo (150 ft.) commands a magnificent \*VIEW of modern Rome, which, how-

ever, has been much impaired by the building over of the Prati di Castello.

Beyond the Piazza del Popolo and the new quarter on the Prati di Castello, on the opposite bank of the Tiber, rises the huge pile of St. Peter's, adjoining which is the Vatican to the right, and near it the city-wall. Among the hills which bound the horizon, the point planted with cypresses to the right is Monte Mario, with the Villa Mellini. To the left of St. Peter's, close to the Tiber, which is not visible, is the round castle of Sant' Angelo, with the bronze angel which crowns it. The pines on the height to the left of the castle belong to the Villa Lante on the Janiculum, with the Passeggiata Margherita, on which the Statue of Garibaldi is conspicuous. Farther to the left, on the height, the façade of the Acqua Paola, adorned with a cross. Between the spectator and the river is a labyrinth of houses and churches. The following points serve as landmarks. Of the two nearest churches that with the two towers to the right is San Giacomo in the Corso, that with the dome to the left, San Carlo in the Corso; behind the former is the round glass roof of the Mausoleum of Augustus, and between the two appears the flat dome of the Pantheon, beyond which a part of the Campagna is visible. To the left of this, on the height in the distance, rises the long, undecorated side of the church of Santa Maria in Aracoeli, and behind it appears the tower of the senatorial palace on the Capitol. On the right side of the Capitol the upper part of the column of M. Aurelius in the Piazza Colonna is visible. Adjacent to the Capitol, on the left, is the Villa Mills on the Palatine. Farther to the left a low tower by the Quirinal, the so-called Torre di Millizia. To the extreme left, and less distant, is the extensive royal palace on the Quirinal.

Near the middle of the gardens, beside the little *Café*, rises an *Obelisk*, which Hadrian erected in front of the tomb of Antinous on the Via Labicana. It lay in a vigna outside the Porta Maggiore (p. 177) till 1633, and was erected here in 1822. — The various walks are embellished with busts of distinguished Italians. To the right of the road leading to the S. exit of the Pincio is a monument by *Ercole Rosa*, erected in 1883 to the memory of the brothers *Cairolì* of Pavia, who fell in battle near Rome in 1867 and 1870. A monument in the form of a globe, to the left, near the exit, commemorates *Galileo Galilei*, who was confined from 1630 to 1633, at the instance of the Inquisition, in the Villa Medici. — The exit is closed by an iron gate.

Leaving the Pincio by this S. gate, we observe to the left the Villa Medici. In front of it is an avenue of evergreen-oaks and a fountain, whence a celebrated view of St. Peter's, most striking towards evening or by moonlight, is obtained.

The Villa Medici (Pl. I, 17, 20), erected in 1540 by *Annibale Lippi* for Cardinal Ricci da Montepulciano, came into possession of Cardinal Alessandro de' Medici about 1600, and afterwards belonged to the grand-dukes of Tuscany. In 1801 the French academy of art, founded by Louis XIV., was transferred hither (comp. p. 192). Ancient reliefs are built into the walls of the tastefully decorated garden-façade of the villa (adm., see pp. 140, 141; by the gate to the left, or by the staircase to the right in the house). The wing contains a Collection of Casts, comprising many from statues not preserved at Rome, e.g. from the Parthenon of Athens, which are

valuable for students. To the right, in the garden, between two columns with an architrave, is an antique statue with an admirable head of Meleager not belonging to it, perhaps by Scopas (p. 1). From the terrace (20-25 c. to the gardener who opens the door) we enter the upper garden (the 'Boschetto'), from the highest point of which, the Belvedere, a fine view, now somewhat circumscribed, is enjoyed.

The street passing the front of the Villa Medici ends in the PIAZZA DELLA TRINITÀ (Pl. I, 20, 21), where to the left rises the church of Santissima Trinità de' Monti. The Obelisk in front of it, a conspicuous object from many points, is an ancient imitation of that in the Piazza del Popolo, and once adorned the gardens of Sallust.

Santissima Trinità de' Monti (Pl. I, 20), erected by Charles VIII. of France in 1495, and devastated during the French Revolution, was restored by Mazois in 1816 by order of Louis XVIII. It is seldom open except in the evening at vespers (1 hr. before Ave Maria). At vespers on Sunday the nuns of the convent connected with the church (Dames du Sacré Cœur), for whom Mendelssohn composed several pieces, perform choral service with organ-accompaniment. When the door is closed, visitors ascend a side-staircase on the left, and ring at a door under a metal roof.

Left, 2nd Chapel: \*Descent from the Cross, altar-piece al fresco, by *Daniele da Volterra*, his masterpiece (freely restored and scarcely ever in a good light); the excellence of the drawing and composition (better seen in a sepia drawing at the Lateran) is attributed to the aid of Michael Angelo. 3rd Chapel: Madonna, altar-piece by *Ph. Veit*. 4th Chapel: St. Joseph, by *Langlois*. 6th Chapel: Christ, the Wise and Foolish Virgins, and Return of the Prodigal, an altar-piece by *Seitz*. — Right, 3rd Chapel: Assumption of the Virgin, *Dam. da Volterra*. 5th Chapel: Presentation in the Temple, Adoration of the Magi, Adoration of the Shepherds, of the School of Raphael. 6th Chapel: Resurrection, Ascension, Descent of the Holy Ghost, *School of Perugino*. — In the TRANSEPT, which is supported by Gothic arches, paintings by *Perino del Vaga* and *F. Zuccheri*.

To the S.E. from the Piazza the broad *Via Sistina* (p. 153) runs to the left, and to the right the small *Via Gregoriana*, which ends in the cross-street, *Via Capo le Case*. — Lift from the Piazza di Spagna, see p. 152.

The Scala di Spagna (Pl. I, 20, 21; 'Gradinata della Trinità de' Monti'), which descends from Santissima Trinità to the Piazza di Spagna by 137 steps, was constructed by *Al. Specchi* and *De Sanctis* in 1721-25. Models for artists with their picturesque costumes frequent its vicinity. At the foot of the steps (to the left as we descend) is the house where John Keats died in 1821 (inscription).

The Piazza di Spagna (Pl. I, 17, 18; 82 ft.), with its hotels and attractive shops, is the central point of the strangers' quarter. Opposite the steps is *La Barcaccia* (barque), a fountain by Bernini in the shape of a war-ship, spouting water from its cannons. This form was chosen by the artist because his supply of water, from a branch of the Acqua Vergine, had very little 'head'. — The Via del

*Babuino*, leading to the N., is mentioned on p. 149; the *Via Condotti*, leading to the W. opposite the steps, on p. 204. From the N.E. corner of the piazza, next the Hôtel de Londres, a lift (*ascensore*) plies to the Pincio until dusk (up 10, down 5 c.). — The square derives its name from the *Palazzo di Spagna*, in the S. part of the W. side, which has been the Spanish embassy since the 17th century. In front of the embassy rises the *Column of the Immacolata*, erected by Pius IX. in honour of the 'Immaculate Conception of the Virgin', a dogma promulgated in 1854; on the top of the cipollino column stands the bronze statue of Mary; beneath are Moses, David, Isaiah, and Ezekiel. — The small E. expansion of the Piazza at this point, known as the *Piazza Mignanelli* (Pl. I, 21), is the starting-point of several lines of omnibuses (comp. the Appx.).

To the S. is the *Collegio di Propaganda Fide* (Pl. I, 21), founded in 1622 by Gregory XV., and extended by his successor Urban VIII. (whence '*Collegium Urbanum*'), an establishment for the propagation of the Roman Catholic faith, where pupils of many different nationalities are educated as missionaries. An annual celebration takes place in Jan., with speeches in various languages by the students (adm. by ticket). The printing-office (*Tipografia Poliglotta*) of the college was formerly celebrated as the richest in type for foreign languages.

To the S.E. from the Piazza di Spagna run the *Via de' Due Macelli*, to the left of the Propaganda, and to the right the *VIA DI PROPAGANDA*. The latter leads to the church of *Sant' Andrea delle Fratte* at the corner of the *Via Capo le Case* (p. 151).

*Sant' Andrea delle Fratte* (Pl. I, 21) is by *G. B. Guerra* (1612); the dome and campanile are by *Borromini*; the façade was added in 1826 by *Gius. Valadier*.

The pictures in the interior are poor works of the 17th cent.: the two angels to the right and left of the choir, by *Bernini*, were originally destined for the Ponte Sant' Angelo. In the 2nd Chapel on the right is (on the right side) the monument of *Miss Falconet* by *Harriet Hosmer*; on the last pillar to the right, in front of the aisle, the monument of the artist R. Schadow (d. 1822), by *Em. Wolff*. To the left of the exit to the *Via Capo le Case* is the tomb of *Angelica Kauffmann* (d. 1807).

In the *Via Capo le Case* stands the church of *San Giuseppe a Capo le Case* (Pl. I, 21), adjoining which is the *Museo ARTISTICO-INDUSTRIALE*, an unimportant collection of terracottas, majolica, glass, ivory and wood carving, and other products of the artistic industries of Italy (adm., see pp. 140, 141). Descriptive labels are attached to the articles exhibited.

We follow the *Via di Propaganda* farther on, and then turn to the left into the *VIA DEL NAZARENO* (Pl. I, 21). To the right in the *court* of No. 12 are remains of three arches, with engaged columns between them, belonging to the *Aqua Virgo*, with a long inscription to the effect that the Emperor Claudius restored the aqueduct that had been 'disarranged' by his predecessor Caligula (comp. p. 153).

The Via del Nazareno leads to the VIA DEL TRITONE (Pl. I, 21), the narrow but busy thoroughfare between the quarter on the N. hills and the Via del Corso, which ends to the left (E.) in the Piazza Barberini (p. 154), and to the right (W.) in the Piazza Colonna (p. 191).

The Via del Nazareno is continued to the S. by the winding Via della Stamperia (Pl. I, II, 21), which passes the *Ministry of Agriculture* and the royal *Engraving Establishment* (*Regia Calcografia*, p. 134), and ends at the Fontana Trevi.

The \*Fontana Trevi (Pl. II, 21), the most magnificent of the public fountains of Rome, is erected against the S. side of the Palazzo Poli, and was completed in 1762 from a design by Nicoc. Salvi (1735) aided by a drawing by Bernini. In the central niche is a figure of Neptune, by Pietro Bracci; at the sides, Health (right) and Fertility (left); in front, a large stone basin.

The ancient *Aqua Virgo*, which issues here, was conducted by M. Agrippa from the Campagna, chiefly by a subterranean channel 14 M. in length, to supply his baths beside the Pantheon (p. 209), in B.C. 19. It enters the city near the Villa Medici (p. 150). The name originated in the tradition (perhaps not unconnected with the virgin purity of the water) that a girl once pointed out the spring to some thirsty soldiers. The fountain was restored by Claudio in 46 A.D. (to which fact the inscription mentioned on p. 152 refers), and later by the popes Hadrian I. and Nicholas V. In 1458 the latter pope conducted hither the main stream of the aqueduct, and the fountain then exchanged its ancient name for its present name of Trevi (a corruption of 'Trivio'), which it derives from its three outlets. This aqueduct yields daily upwards of 18 million cubic feet of water, perhaps the best in Rome. The fountains in the Piazza di Spagna, the Piazza Navona, and the Piazza Farnese are supplied from the same source. — On quitting Rome, travellers take a draught from this fountain, and throw a coin into the basin, in the pious belief that their return is thus ensured.

The Via delle Muratte (at No. 78 in which Donizetti lived; tablet) leads to the S.W. from the fountain to the Corso (p. 189). Opposite the fountain is *Santi Vincenzo ed Anastasio* (Pl. II, 21), erected in its present form, with a degraded façade, from designs by M. Lunghi the Younger, in 1650. — The Via di San Vincenzo, called farther on the Via de' Lucchesi, and then (beyond the Piazza Pilotta, p. 168) the Via Pilotta (pp. 168, 202), leads to the Palazzo Colonna (p. 202). (From the Via de' Lucchesi the Via della Dataria leads on the left to the Quirinal; p. 169.)

#### b. *Via Sistina. The Ludovisi Quarter. Quattro Fontane. Via Venti Settembre.*

The VIA SISTINA (Pl. I, 21), which begins above the Scala di Spagna and runs thence to the S.E., was, as already mentioned on p. 147, one of the new streets constructed by Sixtus V. From the top of the Pincio it descends into the hollow between that hill and the Quirinal, then, with its continuation the Via Quattro Fontane (p. 166), crosses first the crest of the Quirinal and, beyond another hollow, that of the Viminal, and finally, under the name of *Via Agostino Depretis*, ends on the Esquiline at the church of Santa Maria

Maggiore (p. 172), which fills in the vista from the higher points along the entire line of streets.

To the right, immediately at the beginning of the street, close to the Piazza Santissima Trinità de' Monti, Via Sistina 64, is the *Casa Zuccari*, once the house of the family of the artists of that name. The frescoes by Cornelius, Overbeck, and other German artists (1816-17), which were formerly here, were removed to the National Gallery at Berlin in 1888. No. 138 (tablet) was once occupied by *Rossini* (1790-1857).

The *Via di Porta Pinciana*, which diverges to the left farther on, forms the W. boundary of the new Ludovisi Quarter and leads to the *Porta Pinciana* (p. 156).

To the right, at the end of the *Via Sistina*, diverges the *Via del Tritone* (p. 153), while on the slope ascending to the left lies the *PIAZZA BARBERINI* (Pl. I, 21, 24), the chief decoration of which is the \**Fontana del Tritone*, by *Bernini*, with a Triton blowing a conch. — Opposite the S. side of the fountain is an annexe of the *Palazzo Barberini* (p. 156).

To the left of the *Piazza Barberini* rises the *Piazza de' Cappuccini*, in which is situated the church of *Santa Maria della Concezione* (Pl. I, 21, 24), or *dei Cappuccini*, founded in 1624 by Card. Barberini. In the interior, over the door, a copy of *Giotto's Navicella* (in the vestibule of St. Peter's, p. 309), by *Franc. Beretta*. 1st Chapel on the right: \**St. Michael*, a famous work by *Guido Reni*; in the 3rd, remains of frescoes by *Domenichino*. Beneath a stone in front of the steps to the choir lies the founder of the church ('hic jacet pulvis cinis et nihil').

Beneath the church are four BURIAL VAULTS (shown by one of the monks; fee 1/2 fr.), decorated in a ghastly manner with the bones of about 4000 departed Capuchins. Each vault contains a tomb with earth from Jerusalem. In the case of a new interment, the bones which had been longest undisturbed were used in the manner indicated. The vaults are illuminated on 2nd Nov. (All Souls' Day), after Ave Maria.

The *VIA VENETO* (Pl. I, 21, 23), winding up the hill from the *Piazza de' Cappuccini*, leads to the new quarter which has sprung up since 1885 on the grounds of the former *Villa Ludovisi*. In this street, a short distance before its intersection with the *Via Ludovisi* and the *Via Boncompagni*, rises, on the right, the handsome new —

*Palazzo Piombino* (Pl. I, 23), containing the *MUSEO BONCOMPAGNI*, consisting of the antiques formerly in the *Villa Ludovisi*. The collection was founded by Cardinal Ludovico Ludovisi, a nephew of Gregory XV. (1595-1632), and came by inheritance to the princes of Piombino (Boncompagni-Ludovisi). Some of the chief works (*Gaul* and his wife; *Orestes* and *Electra*) were probably used as adornments for the Gardens of Sallust (p. 156). The earlier examples have been restored by Al. Algardi. Catalogue by C. I.

*Visconti*, 1891; see also *Helbig*, Collections of Antiquities in Rome, vol. ii, pp. 94-128. This museum is at present closed to the public; and some of the works of art named below are said to have been removed.

The collection is arranged on the groundfloor, to the left. Over the door: 1. Judgment of Paris, a relief; the lower half and the end to the right have been restored after an engraving by Marcantonio, for which a sketch by Raphael has been used. — 1st Compartment to the left, with a large marble basin in the middle: 74. Herma of an athlete; 75. Portrait statue, carved, according to the inscription, by *Zeno of Aphrodisias* (2nd cent. A.D.); opposite, 83. Statue of Antoninus Pius; to the right, by the pillar: \*80. Relief-bust of a sleeping Eriny.

2nd Compartment. In the corners, Hermæ; 48. Hercules; 52. Draped Dionysus; 56. Pallas; 62. Theseus. — \*\*66. *Juno Ludovisi*, the most celebrated head of Juno known and certainly one of the most beautiful. Goethe wrote that 'no words can give any idea of it; it is like a poem of Homer'. The head was not originally intended to be exhibited alone, but was designed for a colossal statue. The type corresponds to the ideal elaborated by the later Attic School in the 4th cent. B.C. — \*67. *Bronze Head of an Elderly Roman* (the title *Scipio Africanus* or *Julius Cæsar* is erroneous). — 59. Hermes as god of eloquence (*logios*), in the same attitude as the so-called Germanicus in the Louvre. The right arm is erroneously restored; and in the left hand should be an inverted caduceus instead of a wallet. — 57. *Athena Parthenos*, the largest and one of the most faithful copies extant of the celebrated work of Phidias, executed, according to the inscription, by *Antiochos* (or *Metiochos*) of Athens (about the beginning of the imperial epoch). The statue has been freely and unskillfully retouched and the arms erroneously restored (the outstretched right hand held a goddess of victory, and the left hand rested on the rim of the shield).

3rd Compartment. \*43. *A Gaul and his Wife*, a colossal group. The Gaul, hard pressed by the foe, has found time to deal his wife the fatal blow, and now stabs himself in a mortal part. His countenance, turned towards his pursuers, expresses defiant satisfaction in the thought that he will not fall into their power alive. This group probably formed the centre of a cycle of statues, the right extremity of which was occupied by the Dying Gaul in the Capitoline Museum (p. 287), and of which the bronze originals were placed on the Acropolis of Pergamum in honour of the victory of Attalus I. (241-197 B.C.; comp. p. liii; the right arm is erroneously restored, it should not conceal the profile of the Gaul, and the hand should grasp the hilt of the sword from the other side). — 42. Fragment of a statue of a Hyksos king (Egypt; about 2000 B.C.); 41. Dionysus leaning on a satyr. — 39. So-called *Group of Orestes and Electra*, according to the inscription by Menelaus, pupil of Stephanos, of the school of *Pasiteles* (1st cent. B.C.; comp. p. liv). The meeting of the brother and sister is portrayed in a somewhat cold and theatrical manner. — By the window behind No. 43: 88. Archaic Colossal Head of a Goddess, usually called Hera, but more probably *Venus Erycina*. This head was found in the 17th cent.; and it has been supposed that it belonged to the acrolithic statue (i.e. a statue of wood with head, hands, and feet of stone) of the goddess worshipped in the temple of Venus Erycina which stood in antiquity in this vicinity. — 32. *Satyr pouring Wine*, after Praxiteles; instead of a bunch of grapes the right hand should hold a pitcher. — 24. Tree-trunk with attributes of Bacchus; the top was formed of a fir-cone. — 25. Apollo. — Opposite: \*36. *Warrior Resting*, perhaps one of a pair of statues placed as symbolical guardians beside a doorway. — \*37. *Area Resting*; the dreamy and pensive pose of the god is explained by the presence of the little god of love. The group is imperfect on the left side, though it is impossible to say whether another figure originally stood here or not (perhaps *Aphrodite* touching the shoulder of the god). Corridor (beside No. 38): to the left, 12. Archaic Draped Statue of a

Woman, a work of the early Peloponnesian school, not unlike the *Vesta Giustiniani* and the so-called Dancers from Herculaneum; 10. Colossal sarcophagus, with a battle between barbarians and Romans (3rd cent. A.D.); 7. Sarcophagus, with a battle of barbarians.

Beyond the Palazzo Piombino the VIA VENETO leads to the *Porta Pinciana* (Pl. I, 20, 23), just outside which is the E. entrance to the *Villa Borghese* (p. 181). In the Via Lombardia, the second side-street on the left, is the entrance to the CASINO DELL' AURORA, a garden-house belonging to the former Villa Ludovisi. On the ground-floor is a ceiling-painting of \*Aurora, and on the first floor one of Fama, both by *Guercino* (most easily seen before 9 a.m.).

The district on which the present Ludovisi quarter stands was occupied in antiquity by the splendid *Gardens of Sallust*, the historian, which were afterwards acquired by the emperors. The numerous edifices in these gardens are now represented by a large domed building with eight niches at the E. end of the Via Sallustiana, called without foundation 'Tempio di Venere', but most probably a nymphæum.

From the Piazza Barberini (p. 154), the Via Sistina is continued by the VIA QUATTRO FONTANE, in which, to the left, is the —

\***Palazzo Barberini** (Pl. I, 24), an imposing structure in the Baroque style, begun by *Maderna* under Urban VIII., and completed by *Bernini* (p. lxxiv). The court, laid out as a garden, contains a marble statue of *Thorvaldsen*, by E. Wolff, after a work by the master himself, erected here, near his studio, by his pupils and friends in 1874. — The principal staircase is to the left under the arcades; built into it is a Greek tomb-relief (top half modern); on the landing of the first floor, a lion in high-relief, from Tivoli. At the top of the staircase is the *Sculpture Saloon*, with a large ceiling-painting ('Il Trionfo della Gloria') by *Pietro da Cortona*, and containing, among a number of ancient and modern works, an admirable \*Statue by a Greek master, representing a suppliant for protection at an altar (comp. p. 340). This room is shown only in the absence of the Spanish ambassador to the Quirinal, who occupies this part of the palace. It may also be reached by the staircase ascending past the entrance to the picture-gallery (see below).

At the right end of the arcades a winding staircase (18 steps, then to the right) ascends to the GALLERIA BARBERINI (admission, see pp. 140, 141; catalogues for the use of visitors).

I. Room: 16. *Pomarancio*, Magdalen; 20. *Parmigianino*, Betrothal of St. Catharine. II. Room: 33. After *Raphael*, Madonna; 36. *Innocenzo da Imola*, Madonna; 38. *Titian*, Cardinal Pietro Bembo, painted about 1540 but re-touched; 53. *Style of Sodoma*, Madonna with St. Jerome; 59. *Sodoma* (?), Madonna; 64. *School of Giov. Bellini*, Madonna; 65. *Sacchi*, Urban VIII.; 66. *Mengs*, Portrait of his daughter; 69. *Pontormo* (according to Morelli), Pygmalion; 72. *Franc. Francia* (?), Madonna; 73. *Masaccio* (?), Portrait. — III. Room: 76. *Imitator of Palma Vecchio* (not *Titian*), 'La Schiava', female portrait; 78. *Lorrain*, 79. *Castel Gandolfo*, 78. *Acqua Acetosa*, 80. Landscape; 81. *Bronzino* (?), Portrait. — 82. *Dürer*, Christ among the Scribes, painted at Venice in five days in 1506 ('opus quinque dierum'). The numerous heads in this picture are ungrouped, some of them resemble caricatures, and it is in the execution of the expressive hands alone, that the workmanship of

the master is apparent. — \*86. *Raphael* (*Giulio Romano?*), Portrait of the so-called Fornarina, so frequently copied, sadly injured. The Fornarina is merely a round-faced Roman girl, such as may frequently be met in the streets of Rome to-day — no radiant beauty but full of living charm. — 86. *S. Gaetano*, Lucrezia Cenci, stepmother of Beatrice; 87. *Spanish School*, Anna Colonna; 88. *Guido Reni*, Beatrice Cenci (so-called; p. 228); 90. *N. Poussin*, Death of Germanicus; 92. *Claude Lorrain*, Sea-piece; 94. *And. del Sarto*, Holy Family; 96. *Sal. Koninck* (not Rembrandt), Philosopher; 97. *School of Sandro Botticelli*, Annunciation.

On the top-floor is the *Biblioteca Barberiniana* (adm., see p. 130), which contains 7000 MSS., a number of ancient bronze cistæ from Palestrina, miniatures by *Giulio Clovio* (a pupil of Raphael), a volume of architectonic sketches by *Giuliano da Sangallo*, etc. Librarian, the *Abbé Pieralisi*.

The Via Quattro Fontane ascends the Quirinal, at the top of which it intersects the Via Venti Settembre. At the point of intersection are the **Quattro Fontane** (Pl. I, 24), the four fountains after which the street is named. To the right, in the Via del Quirinale (p. 168), which leads to the Quirinal, is the small church of *San Carlo* or *San Carlino*, built by Borromini in the most extravagant Baroque style. Straight on, in the direction of Santa Maria Maggiore, the street descends to the Via Nazionale (p. 165).

The **VIA VENTI SETTEMBRE** (Pl. I, 24, 27, 26), leading to the N.E. along the ridge of the Quirinal hill to the Porta Pia, derives its name from the entry of the Italian troops on Sept. 20th, 1870, which made Rome the capital of the united kingdom of Italy. It is traversed by two electric lines (Nos. 1, 5 in the Appendix).

The corner-house in this street, to the right, at the Quattro Fontane, is the *Palazzo Albani*, originally built by Dom. Fontana, and afterwards inhabited by Cardinal Al. Albani, the friend of Winckelmann. Farther on, to the right, is the large new *War Office*. — The *Vicolo San Niccold da Tolentino* leads to the left to the Ludovisi quarter (p. 154), passing the church of the same name, adorned with 17th cent. frescoes and sculptures.

In the Piazza San Bernardo, which opens on the right, is the round church of **SAN BERNARDO** (Pl. I, 24), originally one of the corner-halls of the Thermæ of Diocletian (p. 160), consecrated in 1600. The vaulting is ancient, and, like the Pantheon, was originally open in the centre.

Opposite, on the other side of the Via Venti Settembre, is the ancient church of **SANTA SUSANNA** (Pl. I, 24), altered to its present form in 1600 by *C. Maderna*. Paintings from the history of St. Susanna (martyred under Diocletian) and of Susanna of the Apocrypha, by *Baldassare Croce* and *Cesare Nebbia*. Adjoining the church is the *United States Embassy and Consulate* (p. 131). — Farther on, on the same side of the street, is the church of **SANTA MARIA DELLA VITTORIA** (Pl. I, 24), so called from an image of the Virgin which is said to have been instrumental in gaining the victory for the imperial troops at the battle of the 'White Hill' near Prague (1620), afterwards deposited here, but burned in 1833. The church, with the exception of the façade, was designed by *C. Maderna*.

In the 2nd Chapel on the right, an altar-piece (*Mary giving the Infant Christ to St. Francis*) and frescoes (the *ecstasy* and 'stigmata' of St. Francis) by *Domenichino*. In the 3rd Chapel on the left, the Trinity by *Guericino*. In the left transept is the notorious group of St. Theresa by *Bernini*, the execution of which is masterly, whatever may be thought of the spirit. The apse was gorgeously restored in 1884 at the cost of Prince Al. Torlonia, and adorned with frescoes by *Serra* (*Procession after the battle of the White Hill*).

At the opposite corner, whence a short street leads to the Piazza delle Terme, is the conspicuous **FONTANONE DELL' ACQUA FELICE** (Pl. I, 24), erected by *Domenico Fontana* under Sixtus V. (*Felice Peretti*). The badly-executed Moses, an imitation of Michael Angelo, is by *Prospero Bresciano*, who is said to have died of vexation on account of his failure; at the sides, Aaron and Gideon by *Giov. Batt. della Porta* and *Flaminio Vacca*; in front, four modern lions (antique originals in the Vatican, p. 346). The *Acqua Felice* was conducted hither in 1583 from Colonna in the Alban Mts., a distance of 13 M.

The Via Venti Settembre proceeds, past the *Finance Office*, built by Canevari (behind which is a monument to *Silvio Spaventa*, the statesman; 1822-93), and the statue (by Ferrari) of *Quint. Sella* (d. 1884), statesman and several times minister of finance, to the *Porta Pia* (p. 372; 15-20 min. from the Quattro Fontane). To the right, just inside the gate, is the *British Embassy* (Pl. I, 26), in the former Villa Torlonia.

The *Porta Pia* (Pl. I, 29), famous in the annals of Rome for the attack of the Italians on Sept. 20th, 1870, was begun from designs by *Michael Angelo* in 1564. On the outside, to the left, three memorial tablets, placed in 1871, 1874, and 1895, mark the place where the breach was made through which the Italians entered the city. Opposite, in the Corso d'Italia, rises a *Column of Victory* (Pl. I, 26), by *Aureli* and *Guastalla*. To the right of the gate is the old *Porta Nomentana*, walled up since 1564.

From the *Porta Pia* to *San' Agnese*, see p. 372.

The road skirting the outside of the city-wall to the right from the *Porta Pia* leads in a few minutes to the *Castro Pretorio* (Pl. I, 29, 30, 32, 33), a fortified camp, originally established by Tiberius for the imperial body-guard of 10,000 men (who were, down to the time of Aurelian, reinforced by the four 'Cohortes Urbanae' with their 4000 men). The camp occupies a quadrangular space, 430 yds. long by 380 yds. wide, and was originally enclosed by a battlemented wall, 12 ft. in height, against which vaulted chambers were built on the inside. Aurelian included the camp in his fortifications (p. 147) and doubled the height of the wall. Constantine, who disbanded the Praetorian guards, destroyed their camp so far as it did not form part of the town-wall. The Castro, which now contains modern barracks, is again devoted to military purposes and accessible only by special permission.

*Two of the ancient gates* (on the N. side, nearly opposite the 'Officina Elettrica', and on the E. side), both dating from the reign of Tiberius,

are still extant and are good examples of Roman brickwork. The wall on the S. side was hastily repaired in the early middle ages with blocks of stone from ancient buildings.

To the E. is the large *Policlinica* (Pl. I, 32, 33), a handsome building designed by G. Podesti and completed in 1896, but not yet in use.

In the town-wall at the S.W. angle of the Castro Pretorio is a *Gateway*, of the time of Aurelian, the ancient name of which is unknown. It seems to have been built up in the reign of Honorius. — Hence to the Porta San Lorenzo (p. 174), 12 minutes.

c. *Piazza delle Terme. Via Nazionale. The Quirinal.*

On the S. side of the PIAZZA DELLE TERME and the adjoining PIAZZA DEL CINQUECENTO (Pl. I, 27) is the *Railway Station*, constructed by Mirière and Bianchi in 1872. Opposite the arrival-platform begins the wide *Via Cavour*, leading to the Piazza dell'Esquilino and the Forum (see p. 179). — In front of the main façade of the station, which faces the Thermæ of Diocletian, is a *Monument* to the 500 Italian soldiers who were surprised and slain at Dogali by the Abyssinians in 1886. A small obelisk from the temple of Isis (p. 194), found in 1882, has been incorporated in this monument. — Excavations to the E. of the station have revealed the most important extant fragment of the *Fortifications of Servius* (p. xxx), which consisted here of a rampart about 100 ft. in breadth and 50 ft. in height. The extant wall, about 40 ft. high, was originally banked up with earth on the inner side. Near the custodian's hut (reached through the first gateway in the *Via di Porta di San Lorenzo*) is a small construction of travertine and tufa, identified by Prof. Middleton as a 'puteus' or inspection-shaft on the *Anio Vetus* aqueduct.

*Tramways* and *Omnibuses*, see Appendix.

The Thermæ of Diocletian (Pl. I, 27), which give name to the piazza, were the most extensive thermæ in Rome, and were completed by Diocletian and his co-regent Maximian in 305-6 A.D. The principal building was enclosed by a peribolos, the outline of the round central portion ('exedra') of which is preserved by the modern houses at the beginning of the *Via Nazionale* (p. 165). The corners were occupied by circular domed structures, one of which is now the church of San Bernardo (p. 157), and another is built into a girls' school on the *Via Viminale*. The circumference of the baths is said to have been about 2000 yds., or half as much again as that of the Baths of Caracalla (p. 279), and the number of daily bathers 3000. The front faced the E., the exedra being at the back. Tradition ascribes the execution of the work to condemned Christians, in memory of whom the church of St. Cyriacus, no longer existing, was erected here in the 5th century.

Pius IV. entrusted Michael Angelo with the task of adapting part of the Thermæ for a *Carthusian Convent*. The large vaulted

central hall was accordingly converted into the church of \**Santa Maria degli Angeli* (Pl. I, 27), which was consecrated on Aug. 5th, 1561. The present transept was then the nave, the portal was at the end on the right, and the high-altar on the left. In 1749 *Vanvitelli* disfigured the church by converting the nave into the transept, placing the entrance on the W. side (opposite the fountain, p. 165), and other injudicious alterations.

A small *Borrona* is first entered. The first tomb on the right is that of the painter Carlo Maratta (d. 1713). The first tomb on the left is that of Salvator Rosa (d. 1673). In the Chapel, Christ appearing to Mary Magdalén, an altar-piece by *Arrigo Flaminio*.

We next enter the great TRANSEPT. The niche on the right in the passage contains a colossal statue of St. Bruno, founder of the Carthusian order, by *Houdon*; in the chapel on the left, the Delivery of the Keys, an excellent altar-piece by *Girolo Muriano*. The transept (formerly the nave) is 100 yds. long, 29 yds. wide, and 90 ft. high. Of the 16 columns, each 45 ft. in height, eight are antique, of oriental granite, which were barbarously white-washed by *Vanvitelli*, and the others were built of brick when the church was restored. — Most of the large pictures were brought from St. Peter's, where they are replaced by copies in mosaic. In the right half (on the pavement the meridian of Rome, laid down by *Bianchini* in 1703): on the right, Crucifixion of St. Peter by *Ricciolini*; Fall of Simon Magus, after *Franç. Vanni* (original in St. Peter's); on the left, St. Jerome among the hermits, an excellent work by *Muriano* (landscape by *Bril*); Miracles of St. Peter, *Baglioni*. At the narrow end: chapel of B. Niccold Albergati. In the left half: on the left, Mass of St. Basil with the Emperor Valens, *Subleyras*; Fall of Simon Magus, *Pomp. Battoni*; on the right, Immaculate Conception, *P. Bianchi*; Raising of Tabitha, *P. Costanzi*. At the narrow end: chapel of St. Bruno.

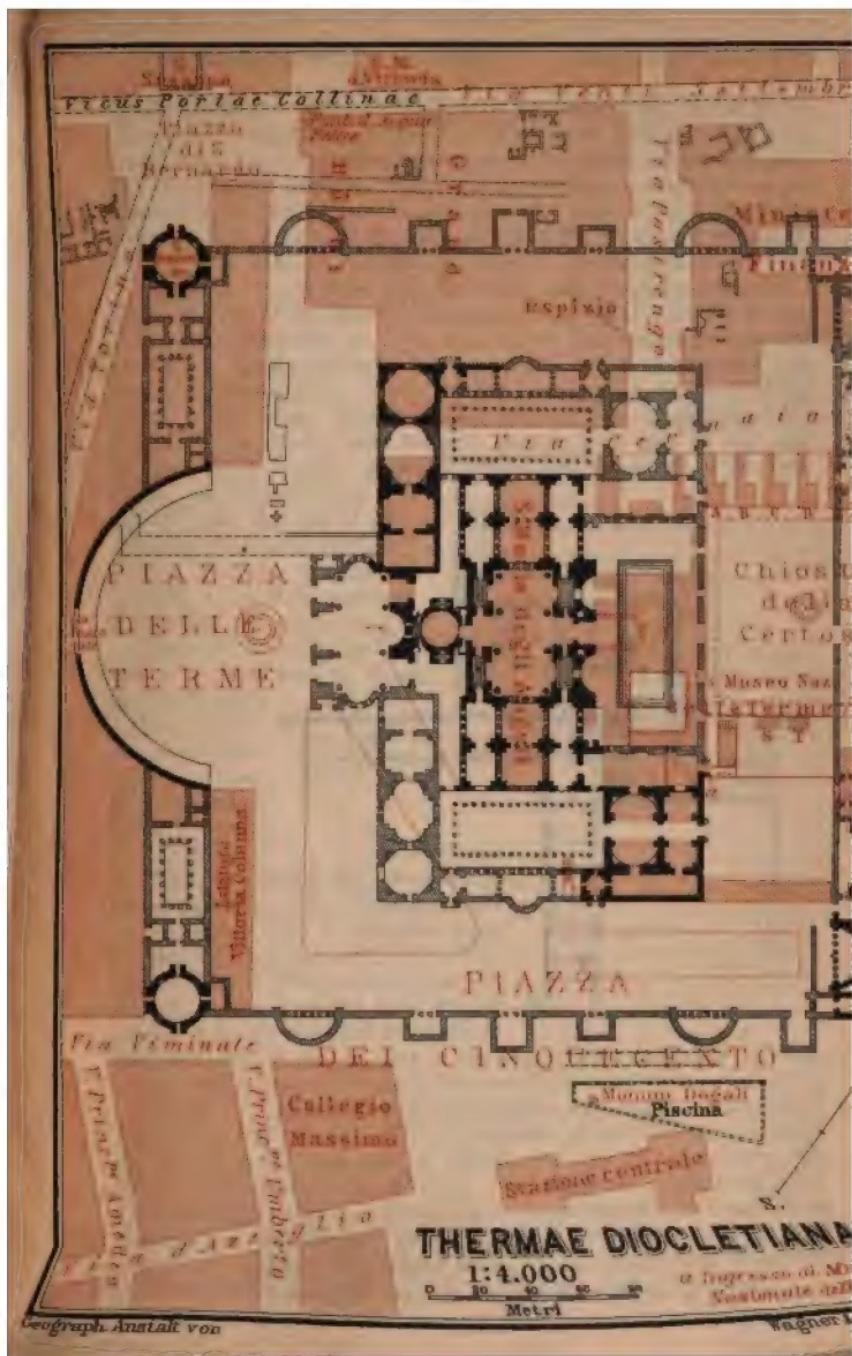
In the TRIBUNE: right, *Romanelli*, Presentation of the Virgin; *Domenichino*, Martyrdom of St. Sebastian (painted in oil on the wall); left, *Roncalli*, Death of Ananias and Sapphira; *Maratta*, Baptism of Christ. The choir contains two tombs (I. Pius IV., r. Ant. Serbelloni), designed by *Michael Angelo*.

The remaining parts of the Thermæ, formerly occupied by the Carthusians, now accommodate various charitable and educational institutions and the —

\***Museo Nazionale Romano delle Terme Diocleziane** (Pl. I, 27). The Museum is intended for the reception of antiques discovered on public property within the city-limits. The most important discoveries hitherto have been made on the Palatine and in the course of excavations beside the Tiber. The arrangement, etc., of the exhibits are naturally liable to frequent alterations. Admission, see pp. 140, 141. The ENTRANCE is by the door to the right in the corner opposite the railway-station (marked 'Ospizio Margherita per i Poveri Clechi') and then to the left in the court (at *a* in the adjoining plan of the Thermæ). Catalogues 1½ fr. and 30 c.; comp. *Helbig*, Antiquities in Rome, vol. ii, pp. 188-263.

We first ascend at the end of the corridor to the —

FIRST FLOOR. — Room I: In the centre, *Fragment of a Group, representing the Rape of Oreithyia by Boreas or a Centaur and a Lapitha*. To the left of the entrance, rude mosaic picture of a skeleton, “*της γνωθι σαυτον*” ('know thyself'), from a tomb on the *Appia*. To the right, two large Pillars with Inscriptions relating to



Room VI. In the centre: \*\**Marble Statue of a Kneeling Youth*, found in Nero's Villa at Subiaco, an admirable Greek original of the period of Alexander the Great; subject not yet identified. — On the walls are \**Paintings on a Black Ground*, from the above-mentioned Roman house. The black panels originally bore fantastic landscapes sketched in yellow (now traceable at only a few points); above is a coloured frieze of figures (scenes from a court of justice). — In the adjoining cabinet is a \**Female Head*, with a broad fillet, probably an ideal portrait, an original Greek work of the end of the 5th cent., found in the Stadium on the Palatine. — An adjoining cabinet (locked; the custodian opens it on request) contains a *Hermaphrodite*, the best extant specimen of this type, found in the peristyle of an ancient mansion, during the building of the Teatro Costanzi in 1879. — A short passage leads to the right to —

Room VII. On the walls are \**Paintings on a Red Ground*, from the above-mentioned Roman house. The paintings on a white ground (e.g. B, 5. Adornment of Aphrodite, and B, 4. Genre scenes), which imitate pictures let into the wall, recall the severe archaic style of Greek art in the 5th cent. B. C.; while the central painting in B, 4 (Education of Bacchus) corresponds with the style prevalent when the house was built. The owner of the house, unable to secure ancient originals, seems to have resorted to copies instead. — Next the entrance is a beautiful *Head of Æsculapius*. — To the left is —

Room VIII. *Paintings on a White Ground*, amongst which the beautiful female figures on the exit-wall should be noticed. — \**Roman Portrait Head*, of the Republican period. — In the glass-case: bronze helmet; sistrum and leaden playthings from the temple of Venus at Terracina (p. 429; Roman maidens used to dedicate their playthings to Venus before marriage).

Room IX. *Paintings on a Red Ground*. The painter's name *Seleukos* is scratched on the piece marked D, 1 (on the second green column, counted from the right). — Head of *Antinous*.

Room X. *Paintings on a White Ground* and various other fragments. In front of the window is the \**Head of a Sleeping Nymph*. — We now return to R. VII and turn to the left into —

Room XI. *Paintings on a White Ground*. — In the centre: to the right, *Antoninus Pius*; to the left, *Faustina the Elder*. By the window-wall to the left, *Portrait of a Man*, of the early imperial epoch.

Room XII. Most of the *Mosaics* on the walls come from a Roman villa near Baccano, to the E. of the Lake of Bracciano: mythological scenes (e.g. Ganymede and the Eagle, Ulysses escaping from the cave of Polyphemus, Punishment of Marsyas), several Muses with their names inscribed beside them, four chariooteers in the colours of the four parties (*factiones*) of the circus, guinea-fowl, head of Autumn vine-wreath. Most of these are crude and unimportant. Masks stories (found at Frascati), belonging to the large round mosaic

in the Sala a Croce Greca in the Vatican (p. 336). — At the entrance, *Socrates*. — At the back-wall, to the right, *Greek Male Portrait*; to the left, \**Head of a Youth*, in the style of Scopas. — At the exit, *Portrait of a Diadochos*. — In the centre is a treasure of 890 *English Coins* buried in the Atrium Vestæ in the reign of Pope Marinus II. (942-46) and discovered there in 1893. The coins, sent to Rome as 'Peter's Pence', bear the stamps of Alfred the Great (871-901), Edward I. (901-24), Athelstane (924-40), Edmund I. (940-46), etc.

Room XIII. Fragments of frescoes. Above, *Wall Paintings* found in a columbarium of the 1st cent. near the Porta Maggiore, with scenes from the stories of Æneas and Romulus, injured by a fresh coating of stucco in the 3rd cent. when the tomb was brought into use again. — In the centre is a case with large *Glass Vessels*. — At the exit, *Marble Vase*, with scenes in relief from the Eleusinian mysteries.

Room XIV. *Sarcophagus*, with Bacchic representations. — We now return to the staircase and descend to the —

GROUND FLOOR. We pass through the glass-door and enter the *Carthusian Cloisters*, constructed after *Michael Angelo's* designs. We begin with the WEST CORRIDOR. The numbers (often indistinct) are painted in red on the pedestals. 5. *Nymph seated on a rock*, found in the Stadium on the Palatine; 9. *Statuette of Diomede*; 18. *Head of a youth (Attic)*; \*\*23. *Statue of Hera*, a copy of a statue closely allied to the so-called Barberini Hera in the Vatican (p. 338), with details worked entirely in the later Roman taste of the time of the Antonines, a masterpiece of technical skill (found in the Stadium on the Palatine); 30. *Statuette of Nike*, in the severe style (wings fastened on); 31. *Statue of a suppliant (hands wrongly restored)*; comp. the so-called Pietà in the Vatican, No. 352, p. 341).

NORTH CORRIDOR. Cornice with ox-skulls and festoons, from the upper part of Hadrian's Mausoleum (p. 302). — Opening off this corridor are a number of the small dwellings (casette) of the monks (comp. Plan, p. 161), interesting from their arrangements to secure absolute seclusion from the outer world. They are now used for the purposes of the museum.

Cassetta B. 1st Room. 3. *Altar from Ostia*: on the front are Mars, Venus, and Cupid; on the back, the she-wolf with the twins, shepherds, and the Tiber; on the sides, Cupids with weapons and a war-chariot. \*5. *Vespasian*. — 2nd Room. *Portrait of a Roman empress*; 5. *Pertinax*. — 3rd Room. \**Portrait Head of the republican era*.

Cassetta C and Cassetta D. *Inscriptions from the Sacred Grove of the Arval Brotherhood* (p. 418), relating to sacrifices, games, prayers, and vows, from the time of Augustus to that of Gordian III. (241 A.D.). These inscriptions are of great historical importance, as the emperors and most prominent citizens of Rome were members of

the brotherhood. — Cassetta D also contains an \*Altar from Ostia, with reliefs from the Romulus legend (No. 7, Room I); a Statue of Hermes (No. 13, Room II); and the *Tabula Ligurum Baebianorum* (R. III), a large bronze tablet from the neighbourhood of Benevento, with an inscription referring to a benevolent institution (*alimenta*) for poor children, founded by Trajan (comp. p. 247).

Cassetta E. 1st Room. Fragmentary Greek and Roman reliefs: 4. Sacrifice; 6. Two Greek heroes; 15. Votive relief of Zeus, with an inscription. In front of the window: \**Head of a Woman*. — 2nd Room. 2. Replica of the Hermes in the relief of Orpheus in the Villa Albani; 5. Fragment with the figure of the philosopher Anaximander (inscription); 8. Relief of three women; 9. Prometheus and the eagle; 11. Statuette of a satyr looking at his tail. — 3rd Room. Half of a \**Female Head* in a close veil, with portrait-features, probably from the figure of a dancer.

Cassetta F. 1st Room. 3, 4. Fragments of two statues of the *Satyr playing the Flute*; 7. Torso of a satyr pouring wine from a flask (after Praxiteles); 10. Roman Portrait Head. — 2nd Room. Roman portrait-heads of women (some very good). — 3rd Room. *Head of Penelope*, a copy of the head originally belonging to the figure of the so-called Penelope (comp. p. 340).

Farther on in the N. Corridor: 37. Fragment of a relief representing the façade of the Temple of Venus and Roma (p. 254), with Mars and Rhea Silvia in the pediment, to the right, and the she-wolf with Romulus and Remus, to the left (comp. p. 294). Large *Mosaic of a Nile Landscape*, found on the Aventine.

EAST CORRIDOR of the cloisters. 17. *Head of Dionysus*; above the brow are holes for the insertion of short horns. The head recalls the type of Meleager. — 23. Roman portrait-head of the Republican period; 26. So-called Brutus (perhaps Virgil); Roman colossal statue of a woman.

SOUTH CORRIDOR. 16. Portrait-herma of a Roman charioteer, which was found with six similar hermæ now in this corridor. — The first door on the left admits to two cabinets containing the \*Treasure found in the Longobardic necropolis at Castel Trosino near Ascoli Piceno (7th cent.), consisting of gold ornaments, weapons, and glass; also sculptures of the same period. These ornaments, which show antique patterns and motives treated in a true northern taste, illustrate the manner in which Germanic artistic feeling and industry were rekindled into activity during the wanderings of the Germanic tribes on Italian soil.

We now return to the corridor, whence the next door on the left leads to three —

*Cabinets.* Central Cabinet. 1. Colossal head of *Caligula*; 2. *Nero*; \*4. *Marble Statue of Dionysus*, found at Hadrian's Villa at *Tivoli*, an admirably executed copy of a Greek bronze original of the 5th cent. B. C. (p. xlvi), but with a slight tendency to soften

the forms; 8. *Sabina*, wife of Hadrian. — Left Cabinet. \*2. *Head of a Dying Persian*, of the first Pergamenian school; 3. *Ideal Head of a woman*; \*4. *Statue* with delicate drapery, perhaps *Charis*, goddess of grace; \*5. *Statue of Apollo*, copy of an original of the early Phidian period; 6. *Statue of Athena*, with lingering traces of the archaic style; 7. Archaic Greek *Portrait Head of a Woman*; 8. *Hellenistic Poet* with an ivy-wreath (so-called *Seneca*). — Right Cabinet. 2, 5, 7, 8, 9, 11. *Priestesses of Vesta*, portraits found in the Atrium *Vesta* (p. 251), all with hair dressed in the same way; \*No. 7. (half-figure) is the best.

We now return to the S. Corridor. On the floor lie several fragments of fine \*Ornamental Reliefs from the enclosing wall of the *Ara Pacis*, set up by Augustus in B.C. 9. It stood on the site of the present Palazzo Fiano (p. 190), in the Corso, and other fragments of it are preserved at the Vatican, the Villa Medici, the Uffizi at Florence, and the Louvre.

In the GARDEN in the centre is a collection of architectural and sculptured fragments, including numerous boundary-stones dating from the Tiber regulation-works of Augustus, Trajan, and other emperors. Round the fountain in the middle are seven colossal heads of animals from a fountain found near Trajan's Forum. The cypresses are said to have been planted by Michael Angelo.

In the middle of the PIAZZA DELLE TERME (Pl. I, 27), opposite the entrance to Santa Maria degli Angeli (p. 160), is a Fountain, fed by the *Aqua Marcia* (p. 376), which sends up a copious and lofty jet especially conspicuous at night, when the piazza is lighted by electricity. — To the N. is the *Grand Hôtel*, beyond which, at the corner of the *Via Venti Settembre*, is the *Fontanone dell' Acqua Felice* (p. 158).

Opposite the entrance of the church of Santa Maria degli Angeli (p. 160), and intersecting the 'exedra' (p. 159) of the Thermæ, runs the broad VIA NAZIONALE (Pl. I, 27; II, 24, 20), begun after 1870, now one of the busiest streets of the city, and during the season as thronged with passengers and vehicles as the Corso itself (trams-ways, Nos. 6 & 7, p. 1 of the Appendix). — On the right the Via Torino leads to *San Bernardo* (p. 157).

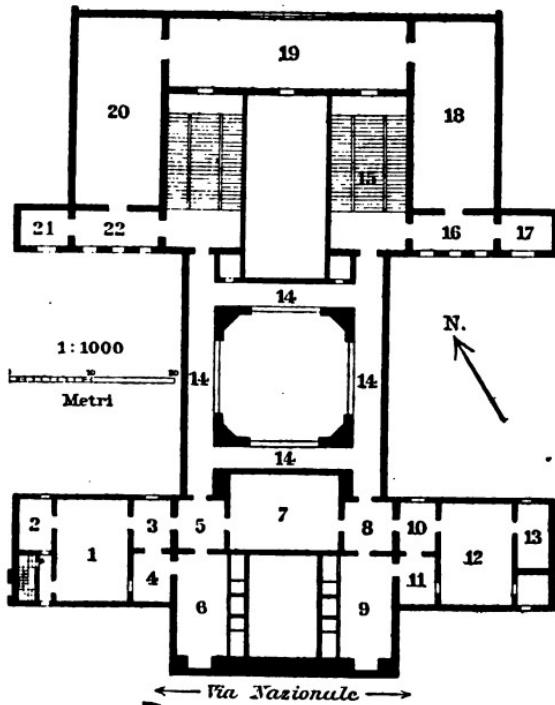
In the *Via Nazionale*, to the left, stands the *Hôtel Quirinale* and (farther on) the American Episcopal Church of *St. Paul*, a Gothic structure built by *Street* in 1879, with chimes and a mosaic in the apse by *Sir Edward Burne-Jones*. The most important intersecting thoroughfare is formed by the *Via Quattro Fontane* and the *Via Agostino Depretis*, the former leading on the right to the Pal. Barberini (p. 156), the latter to the left to Santa Maria Maggiore (p. 172).

To the left in the *Via Nazionale*, at the end of the *Via Genova*, is a fountain by *Dom. Fontana*, formerly in the Villa Massimi. — To the right is the small church of *San Vitale*, founded in the 6th cent. under *Innocent V.*, on a site considerably lower than the new

street-level. Farther on, on the same side, is the handsome building of the —

**Galleria Nazionale d'Arte Moderna** (Pl. II, 24), built in 1880-83 by Piacentini, and mostly arranged for exhibitions. The entrance to the 'Gallery of Modern Art', the largest existing collection of Italian art of the 19th cent., is to the left in the vestibule (adm., see pp. 140, 141). Director *Prof. Jacobacci*. We mention a few of the most important works.

**GROUND FLOOR.** A small room to the left of the entrance (below Room 1 of the Plan) contains **Sculptures**: 59. *Cencetti*, Innocence;



26. *Masini*, *Fabiola*; 43. *Ginotti*, Euclid as a child; 29. *Cecioni*, Mother and child; 39. *Belliazzì*, Sleeping shepherd-boy (all these in marble). In the centre: 62. *Cisaricello*, Jesus and Mary Magdalene, a bronze group. — We now ascend the staircase to the —

**FIRST FLOOR**, on which is the **Picture Gallery** (comp. Plan). — **Room I.** Entrance-wall, 85. *Gamba*, Sea-piece; 239. *Camino*, Landscape; opposite, 242-247. *Jean Faure*, Views of Rome. — In the adjoining **CABINET (II)**: 91. *Podesti*, Triumph of Venus, an interesting example of Italian art in the middle of the 19th century; 11.

Death-mask of *Canova*. — Rooms 3 and 4. Sketches, cartoons, and paintings by *Bernardo Celentano* (1835-63). — Rooms 5 and 6. Interesting series (chronologically arranged) of 300 sketches by the Neapolitan painter *Palizzi* (b. 1813), in which the artist's development may be traced through a period of about fifty years. — Room 7. 65. *Taruffini*, Victim of the Nile; 8. *Joris*, Flight of Pope Eugenius IV.; 5. *Palizzi*, Forest of Fontainebleau. — Rooms 8 and 9: 223. *Carlandi*, Sunset; 197. *Bazzani*, Trajan's Column; *Pasini*, \*107. Gate of a bazaar, 43. Canal Grande; 178. *Vannutelli*, Juliet's funeral; 250. *Vertunni*, Roman Campagna. — Rooms 10 and 11: Water-colours by *Faustini* and sketches in oil by *Barabino*; 217. *Costantini*, Village-school. — CORRIDOR: \*79. *Michetti*, Shepherdess. — Room 12: 14. *Michetti*, The Vow (scene in a church in the Abruzzi); \*71. *Noce*, Refugium Peccatorum; opposite, 105. *Farretto*, Loggetta at Venice. — Room 13: *Bazzani*, Water-colours and drawings after the House of the Vettii at Pompeii.

We now return to R. 8 and pass to the right into the GALLERY (14), which contains sculptures, paintings, and engravings. The staircase (Pl. 15) in front descends to the LARGE SCULPTURE ROOM (below Pl. 18): 5. *Maccagnani*, Boy entering a bath (bronze); 20. *Norfini*, Scene in an inundation; \*Ximenes, Resurrection; \*75. *Vela*, Victims of labour (bronze relief); 68. *Rutelli*, The Wrathful (from Dante's 'Inferno'; bronze); 74. *Rosa*, Diana (unfinished).

We again ascend the staircase and turn to the left into Rooms 16 and 17: *Ricci*, Studies; *Ferrari*, Reverie; *Cabianca*, Early morning in Venice. — Room 18: 176. *Loiacono*, Gulf; \*40. *Calderini*, Winter; *Segantini*, Cattle in the mountains. — Room 19: 9. *Calderini*, Autumn; 195. *Sassi*, Monte Rosa; *Vizzotto-Alberti*, Peasant-girl; 64. *Castelli*, Kingdom of Pan; 104. *De Martino*, Iron-clad 'Lépanto'; 19. *Mancini*, After the vintage. In the middle, 84. *Ximenes*, The eleven scholars (from 'Il Cuore', by De Amicis). — Room 20: 115. *Postiglione*, Pier Damiano and Countess Adelaide of Susa; 237. *Sciuti*, Roman matrons offering their jewels for the public service; \*82. *Simi*, Rural Graces (inspired by Botticelli's 'Spring', at Florence). — Rooms 21 and 22: 67-69. *De Nittis*, Races in the Bois de Boulogne.

The flight of steps at the side of the Galleria and the Via Milano, the next side-street on the right, both lead to the Quirinal (p. 169).

Farther on in the Via Nazionale, to the right, is the *Palazzo Hüffer*. — To the left are the handsome *Banca d'Italia*, built in 1886-94, and, farther on, the high-lying gardens of the *Villa Aldo-brandini*.

At the beginning of the Via del Quirinale (p. 170, to the right), the Via Nazionale expands into the triangular Piazza MAGNANAPOLI (Pl. II, 20), in the middle of which, within a railing, is a fragment of the Servian Wall (p. 159). Another fragment, with

a well-preserved small gateway, has been built into the *Pal. Antonelli*, on the right (No. 158; staircase on the right of the court). — To the S., behind the 17th cent. church of *Santa Caterina di Siena*, rises the *Torre delle Milizie*, erected about 1200 by the sons of Petrus Alexius, also called *Torre di Nerone*, because Nero is popularly believed to have witnessed the conflagration of Rome from the top (comp. p. 204). — In the S.E. angle of the little piazza, at the beginning of the *Via Panisperna*, is the church of *Santi Domenico e Sisto*, with its lofty flight of steps, built by Vincenzo della Greca about 1640.

The *Via Panisperna* leads to *Santa Maria Maggiore* (comp. p. 172). In this street, to the left, is *Sant' Agata in Subura* (Pl. II, 23) or *dei Goti*, the ancient church of the Arian Goths, restored in 1633, and now possessing 12 granite columns only of the original edifice. It belongs to a seminary for Irish priests, and contains the *Monument of Daniel O'Connell* (d. 1847; who bequeathed his heart to this church), with a relief by Benzoni, erected in 1856. The tomb of *John Lascaris*, author of the first modern Greek grammar (d. 1585), is also in this church. — Farther on is the church of *San Lorenzo in Panisperna* (p. 171).

The *Via Nazionale* now descends the slopes of the Quirinal (95 ft.) in a wide curve. The flight of steps on the left descends to Trajan's Forum (p. 263). Farther on, to the left, is a mediæval tower of the *Colonna*, with immured fragments from the Forum of Trajan. At the next corner, to the left, stands a *Waldensian Church*, and to the right the *Teatro Drammatico Nazionale*. The cross-street diverging at this point to the right (N.) is the *Via Pilotta* (pp. 153, 202), which skirts the rear of the *Palazzo Colonna* (p. 202), crosses the small *Piazza Pilotta*, with the picturesque and unsymmetrical *Pal. Muti-Papazzurri*, by Mattia de' Rossi (1644), and leads to the *Fontana Trevi* (p. 153).

The *Via Nazionale* passes the S. façade of the *Pal. Colonna* and then skirts the S. end of the long *Piazza di Santi Apostoli* (p. 202) to the *Piazza di Venezia* (p. 193).

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From the *Quattro Fontane* (p. 157) the *VIA DEL QUIRINALE* (Pl. II, 24, 21) leads to the S.W. to the *Piazza del Quirinale*. To the right in the *Via del Quirinale* are buildings connected with the royal palace; to the left the church of *SANT' ANDREA AL QUIRINALE*, elliptical in ground-plan, built by *Bernini* in 1678 and richly decorated. Farther on is a small public garden, where a monument to *Carlo Alberto* is being erected.

At the end of the street, to the right, lies the royal palace, the chief façade of which is in the *PIAZZA DEL QUIRINALE* (Pl. II, 21). In the centre of the piazza are a *Fountain* with an antique granite basin, erected in 1818 and fed by the *Acqua Felice*; an *Obelisk*, 48 ft. high, removed hither from the mausoleum of Augustus (p. 189), in 1787; and the two colossal marble \*\**Horse Tamers*. These admirable groups are works of the imperial age, copied from original of the school of *Lysippus* (p. 1). They once stood in front

the *Thermae of Constantine* (of which remains have been discovered in the *Via della Dataria* which descends hence) probably in such a way that the horses stood on each side in the doorway, while the *Dioscuri* (18 ft. high) were outside the entrance. They have never been buried nor concealed from view; and for centuries the piazza derived its name from them ('Monte Cavallo'). The inscriptions on the pedestals, *Opus Phidiae* and *Opus Praxitelis*, were probably first added in a restoration of the Thermae about 450 A.D., though in their present form they date only from the time of Sixtus V. In the middle ages these were supposed to be the names of two philosophers, who, having divined the thoughts of Tiberius, were honoured by the erection of these monuments in recognition of their wisdom.

The piazza commands a fine view of the town, to the W., with the dome of St. Peter's in the background. The *Via della Dataria* (see above), reached from the N.W. corner of the piazza by a flight of steps, is continued to the N.W. by the *Via San Vincenzo* to the *Fontana Trevi* (p. 153), and to the W. by the *Via dell' Umiltà* to the *Corso*, near the *Palazzo Sciarra* (p. 192).

The *Palazzo Regio del Quirinale* (Pl. II, 21) was begun in 1574 under Gregory XIII. and largely added to under subsequent popes, who frequently occupied it in summer on account of its lofty and healthful situation. The original architect was *Flaminio Ponzio*, among whose successors were *Dom. Fontana*, *Bernini*, and *Ferd. Fuga*. Since 1870 the palace has been the residence of the king of Italy, and during his presence a small part only is shown to the public.

Permessi and admission, see pp. 140, 141. — Visitors show their permessi to the porter and ascend the wide staircase to the left at the end of the vestibule. An interesting fresco by *Melozzo da Forlì* (p. 202) has been built into the wall on the landing, representing Christ in a cloud of angels (formerly in the church of Santi Apostoli, p. 202). — At the top of the staircase we write our names in a book, and obtain an escort (no fee). Adjacent to the *SALA REGIA*, with frescoes by *Lanfranco* and *Saraceni*, is the *CAPPELLA PAOLINA*, erected by *Carlo Maderna*, and decorated with gilded stucco-work and copies in grisaille of Raphael's Apostles in *Santi Vincenzo ed Anastasio alle Tre Fontane* (p. 389) and with tapestry of the 18th century. The chapel contains a large number of wreaths and addresses sent by Italians in all parts of the world on the occasion of Victor Emmanuel II.'s death. — To the right lies a suite of *DRAWING ROOMS* and *RECEPTION ROOMS*, adorned with pictures and tapestry, chiefly modern. The reception-room of the ambassadors, beyond the throne-room, contains several portrait of sovereigns and princes. In the 10th room, mosaics on the floor from Hadrian's Villa (quite concealed by the carpet). In the 14th, a fine ceiling-painting by *Overbeck* (1839), to commemorate the flight of Pius IX. in 1848: Christ eluding the Jews who endeavoured to cast him over a precipice (Luke iv. 28, 29). In the 15th, views from the Vatican. — Towards the garden are the *ROYAL GUEST CHAMBERS*. The frieze of the former audience-chamber here is a cast of *Thorvaldsen's* Triumphal Procession of Alexander the Great, ordered by Napoleon I. for this saloon. After 1815 the original was removed to the *Villa Sommariva*, now *Carlotta*, on the Lake of Como. In the *small Cappella dell' Annunziata* is an *Annunciation*, an altar-piece by *Giodo Reni*.

*The Garden*, which is not shown, was tastefully laid out by *C. Maderna*.

*The E. side of the Piazza del Quirinale is occupied by the Consulta*,

a palace built by Fuga for the tribunal charged with the internal administration of the Papal States; it is now the *Ministry of the Exterior*. — Opposite, Via del Quirinale 15, is the garden of the Pal. Colonna (p. 204).

Immediately to the left in the continuation of the Via del Quirinale is the \*Palazzo Rospigliosi (Pl. II, 21), erected in 1603 by Card. *Scipio Borghese*, nephew of Paul V., on the ruins of the Thermae of Constantine. It afterwards became the property of the princes Rospigliosi, and now belongs partly to the princes Pallavicini. It is the seat of the French embassy to the Vatican. The palace (adm. on special introduction only) contains a beautiful *Claude Lorrain* (Temple of Venus), etc., but the chief treasures of art are preserved in an adjoining building, the CASINO ROSPIGLIOSI (adm., see pp. 140, 141; 25-50 c.; catalogue 50 c.).

We enter the court by a gate, pass through the door marked 'Galleria' immediately to the left, and ascend the steps.

Along the external wall of the Casino are placed ancient sarcophagus reliefs (Meleager and the boar, Emperor hunting, Rape of Proserpine, etc.). — By the door to the right we enter the —

PRINCIPAL HALL. \*<sup>o</sup>Ceiling-painting by *Guido Reni*: Aurora strewing flowers before the chariot of the god of the sun, who is surrounded by dancing Horae, the master's finest work. The colouring deserves special notice. The strongest light is thrown upon the figure of Apollo, whose hair and flesh are of golden hue. Of a corresponding tint are the yellowish-red robes of the nymph nearest to Apollo. The colours are then gradually shaded off from blue to white, and from green to white, while the dun-coloured horses accord with the clouds (p. lxxiii). On the table opposite the entrance is a mirror, in which the painting may be conveniently inspected. — On the frieze, landscapes by *Paul Bril*, and at the ends of the room, Triumph of Fama and Cupid (from Petrarch), by *Tempesta*. Left wall: 11. *Simone da Pesaro*, Holy Family; 7. *School of Leonardo da Vinci*, St. John. Back-wall: 21. *Sassoferrato*, Madonna; 22. *Titian* (?), Vanity. — Right wall: 28. *Van Dyck*, Portrait; Statue of Athena Tritogeneia.

ROOM ON THE RIGHT. Opposite the entrance, 36. *Domenichino*, Fall of man. Left wall: \*32. *Lorenzo Lotto*, Triumph of Chastity. Right wall: 58. Dutch School, Portrait; 33. *Domenichino*, Venus and Cupid; 48. *Luca Signorelli*, Holy Family. Entrance-wall: 35. *L. Carracci* (?), Samson. — ROOM TO THE LEFT. Entrance-wall, over the door, 57. *Passignano*, Pietà; 64. *Guido Reni*, Andromeda; 68. *N. Poussin*, Putto; 67. Portrait of *N. Poussin*, a copy of the original in the Louvre; \*85. Three small antique Wall Paintings of putti (two not numbered); no number, Victoria, fragment of an antique Stucco Ornament. On this wall (70, 80, 68, 64, 69, 63) and the two following (76 on the left wall; opposite, 84, 79, 78, 83, 82, 82): Christ and the Apostles; thirteen pictures by *Rubens* (1617), studio-replicas of the paintings executed by him in 1604 for Madrid. Left wall: 74. *Daniele da Volterra*, Bearing of the Cross. Wall opposite the entrance: 81. *Domenichino*, Triumph of David; 91. *Trevisani*, Pietà. Right wall: 58. *Palma Giovane*, Adam and Eve.

Farther on in the Via del Quirinale, to the right, is the church of SAN SILVESTRO AL QUIRINALE (Pl. II, 21), erected at the beginning of the 16th century.

In the Dome four oval frescoes by *Domenichino*: David dancing before the Ark, Solomon and the Queen of Sheba, Judith, Esther and Ahasuerus. In the 2nd Chapel to the left, two landscapes by *Polidoro da Caravaggio* and his assistant *Maturino*: Betrothal of St. Catharine, and Christ appearing to Mary Magdalen.

The Via del Quirinale ends at the Via Nazionale (p. 187).

**d. From the Via Nazionale to Santa Maria Maggiore and San Lorenzo fuori le Mura or the Porta Maggiore.**

From the intersection (p. 165) of the Via Nazionale and the Via Quattro Fontane, the S.E. continuation of the latter, the VIA AGOSTINO DEPRETIS (Pl. I, II, 24), leads directly to the choir of Santa Maria Maggiore. We turn to the right before reaching the sloping piazza in front of the latter, enter the Via Urbana, and after a few paces reach —

**Santa Pudenziana** (Pl. II, 27; open till 9, Sun. till 10 a.m.; custodian, Via Urbana 161, to be found from 1 to 4), traditionally the oldest church in Rome, erected on the spot where St. Pudens (2nd Timothy, IV, 21) and his daughters Praxedis and Pudentiana, who entertained St. Peter, are said to have lived. The church, restored as early as the reign of Pope Siricius (384-398), has been frequently altered, especially in 1588, and has recently been modernised in very bad taste. In the façade, adorned with modern mosaics (St. Peter with SS. Pudens and Pudentiana; on the left Pius I., on the right Gregory VII.), is an ancient portal borne by columns, which also has been restored. Pleasing campanile of the 9th century.

**INTERIOR.** The nave and aisles are of unequal length. In the pillars are still to be seen the ancient marble columns which originally supported the clerestory. The "Mosaics in the TRIBUNE (4th cent.), Christ with the Apostles, and St. Praxedis and St. Pudentiana, with a rich architectural background, and above, the emblems of the Evangelists on each side of the cross, are among the finest in Rome (p. lx; several of those on the right are modern). The DOMUS above the high-altar was painted by Pomarancio. The AISLES contain remains of an ancient mosaic pavement. At the extremity of the left aisle is an altar with relics of the table at which St. Peter is said first to have read mass. Above it Christ and Peter, a group in marble by Giov. Batt. della Porta.

Below the church are ancient vaults in a good style of architecture, with some mosaic-pavement and a small fresco, which the custodian shows if desired.

On the summit of the Viminal, not far off, stands the church of SAN LORENZO IN PANisperna (Pl. II, 24), on the spot where St. Lawrence is said to have suffered martyrdom, an old edifice, but frequently restored. The convent formerly connected with this church is now occupied by the Reale Istituto Chimico. — Hence to the Via Nazionale, see p. 168.

In the PIAZZA DEL' ESQUILINO (Pl. II, 27), the square in front of the choir of Santa Maria Maggiore, stands one of the two *Obelisks*, 48 ft. in height, which formerly rose in front of the mausoleum of Augustus (the other is on the Quirinal, p. 168). It was erected here by Sixtus V. in 1587. — The piazza is intersected by the broad Via Cavour (p. 178), which is carried down between the Esquiline and Viminal to the Forum Romanum.

The façade of the church overlooks the PIAZZA SANTA MARIA MAGGIORE, embellished with a handsome Column from the basilica of Constantine, 16 ft. in circumference, and 46 ft. in height, placed here and crowned with a bronze figure of the Virgin by Paul V.

\*\* Santa Maria Maggiore (Pl. II, 27), also named *Basilica Liberiana*, or *Sancta Maria ad Nives*, or *Sancta Maria ad Praesēpe*, from the manger which it contains, is the largest of the eighty churches in Rome dedicated to the Virgin. It is one of the five patriarchal churches (p. xxxv), and has a special 'jubilee entrance'. According to a legend which cannot be traced farther back than the 13th cent., the Virgin appeared simultaneously in 352 A.D. to the devout Roman patrician Johannes and to Pope Liberius in their dreams, commanding them to erect a church to her on the spot where they should find snow on the following morning (5th Aug.). The *Basilica Liberiana*, which they are said to have built, was re-erected by Sixtus III. (432-40), who named the church *Sancta Maria Mater Dei*, shortly after the Council of Ephesus had sanctioned this appellation of the Virgin (430). Of this edifice the nave with its ancient marble columns and mosaics is still preserved. In the 12th cent. the church was farther altered in the mediæval style. Eugene III. added a new porch, Nicholas IV. a new tribune adorned with mosaics, and Gregory XI. gave the campanile its present form and its pointed roof. About the end of the 15th cent. began a new period in the history of the church, when the irregularities of the mediæval additions were removed, and symmetrical straight lines were formed by the erection of accessory buildings and masking walls. The two large side-chapels, covered with domes, were added by Sixtus V. in 1586 and Paul V. in 1611. The exterior of the tribune was remodelled to its present form by Clement X., and the final restoration was entrusted by Benedict XIV. to Fuga.

The *Façade* was designed by Fuga in 1743; the porch has a loggia above it, which opens in three arches. The five portals in this porch correspond with five entrances to the church (the last of which on the left, the *Porta Santa*, is now built up). To the right is a statue of Philip IV. of Spain. The loggia (staircase to the left in the vestibule; one of the vergers opens the door) contains mosaics from an earlier façade, executed about 1300 by *Gaddo Gaddi* (?) and *Philippus Busuti*, restored in 1825.

Above, in the centre, Christ enthroned, on the left the Virgin, SS. Paul, John, and James; on the right SS. Peter, Andrew, Philip, and John the Baptist. Below, on the left, the vision of Pope Liberius and the Patrician Johannes; on the right, the meeting of the two, and the tracing of the site of the church on the snow.

The Interior, dating from the pontificate of Sixtus III., 93 yds. long and 19 yds. wide, and subsequently enlarged, produces a rich and imposing effect. The pavement of the *NAVE* dates from the 12th cent. (p. Ixiii) and the handsome ceiling was executed from designs by *Giul. da Sangallo*, and richly gilded with the first gold brought from America. The architrave, adorned with mosaic, is supported by 42 Ionic columns, 38 in Hymettian marble and 4 in granite, above which, and on the chancel arch, are \**Mosaics of the time of Sixtus III.*, still antique in spirit and interesting in subject (p. Ixii); good light early in the morning). Those on the arch apparently refer to Mary as the Mother of God; Annunciation, Infancy of Christ, Slaughter of the Innocents, etc.; left wall, history of Abraham and Jacob, right wall, Moses and Joshua (a few of the pictures were restored in

1825). — In front of the chancel arch is the *High Altar*, consisting of an ancient basin of porphyry, said to have been the tomb of the Patrician Johannes, and containing the remains of St. Matthew and other relics; the canopy is borne by four columns of porphyry. Below the high-altar is the richly decorated *Confessione di San Matteo*, in which are preserved five boards from the 'Santa Culla' or 'Cradle of the Infant Christ'. Between the flights of steps descending to the Confessio is a *Kneeling Statue of Pius IX.*, by Jacometti. — In the apse of the TRIBUNE are "Mosaics by Jacobus Torriti (1295): Coronation of the Virgin, with saints, near whom are Pope Nicholas IV. and Card. Jac. Colonna (comp. p. lxiv). The four reliefs by *Mino da Fiesole* were executed in 1463-64, at the expense of Card. d'Estouteville, for the ciborium over the high-altar. The subjects are the Nativity, the Adoration of the Magi, the Assumption (with portrait of the cardinal to the right), and the Foundation of Santa Maria Maggiore.

At the beginning of the nave are the tombs of Nicholas IV. (d. 1292) on the left, and Clement IX. (d. 1669) on the right, erected by Sixtus V. and Clement X. respectively. **RIGHT AISLE:** First chapel: *Baptistery* with fine ancient font of porphyry. Adjacent is a pillar commemorating the conversion to Roman Catholicism of Henri IV of France. Farther on is the Cappella del Crocifisso with 10 columns of porphyry. — In the **RIGHT TRANSEPT** is the sumptuous *Sistine Chapel*, constructed by *Dom. Fontana* under Sixtus V., and gorgeously restored; in the niche on the left, an altar-piece (St. Jerome) by *Ribera*; on the right, occupying the whole wall, the monument of Sixtus V., with a statue of the pope by *Valsoldo*; on the left, monument of Pius V. by *Leonardo da Sarsana*. Over the altar, a canopy in gilded bronze represents angels bearing the chapel; in the 'Confessio' under the staircase a statue of San Gaetano, by *Bernini*, and by the altar a relief of the Holy Family, by *Cecchino da Pietrasanta* (1480). — At the end of the right aisle, the Gothic monument of Card. Consalvi (Gunsalus, d. 1299) by *Johannes Cosmas*.

**LEFT AISLE.** 1st Chapel (of the Cesi): Martyrdom of St. Catharine, altar-piece by *Girol. da Sermoneta*; on the right and left two recumbent bronze statues to the memory of cardinals of the family. 2nd Chapel (of the Pallavicini-Sforza), said to have been designed by Mich. Angelo: Assumption of Mary, altar-piece by *Sermoneta*. — In the **LEFT TRANSEPT**, opposite the Sistine Chapel, is the **BORGHESE CHAPEL**, constructed by *Flaminio Ponsio* in 1611, and also covered with a dome. Over the altar, which is gorgeously decorated with lapis lazuli and agate, is an ancient and miraculous picture of the Virgin (almost black), painted according to tradition by St. Luke, which was carried by Gregory I. as early as 590 in solemn procession through the city. The frescoes in the large arches are by *Guido Reni*, *Lanfranco*, *Cigoli*, etc. The monuments of the Popes (l.) Paul V. (Camillo Borghese, d. 1621) and (r.) Clement VIII. (Aldobrandini, d. 1605) are by pupils of Bernini. The crypt contains tombs of the *Borghese* family.

For the neighbouring church of *Santa Prassede*, see p. 178.

To the S.E. and S. from the Piazza Santa Maria Maggiore run two important thoroughfares: the *Via Carlo Alberto* (p. 174), on the left, and the *Via Merulana* (Pl. II, 26, 28), on the right, leading to the Lateran (p. 279; 1/4 hr.; tramway No. 3 in the Appendix).

In the *Via Merulana* the so-called **Auditorio di Mecenate** (Pl. II, 29), a building in 'opus reticulatum', was discovered in 1874. The walls were decorated with paintings, which are now rapidly fading. Outside the S. and E. walls are seen fragments of the *Servian Wall* (p. xxx). It is very doubtful whether the Gardens of Mæcenæs, which lay between the *Servian Wall* and the cemetery of paupers and slaves (remains of its 'puticuli' or well-graves found near the *Via Napoleone Terzo*), extended to this point. It is, however, certain that this building was not a lecture-hall, but more probably a greenhouse. The antiquities it contains, mainly from the *Esquiline*, are of little general interest. Adm. on Thurs., 8-11 and 2-5.

Opposite is the large **Palazzo** Field-Brancaceio (Pl. II, 26), built in 1892-96. Its extensive garden embraces the area of most of Trajan's Thermae (comp. p. 179). — Hence to San Martino ai Monti, see p. 179.

We follow the **VIA CARLO ALBERTO**. On the left is the church of *Sant' Antonio Abbate*, with a portal of the 13th century. *Sant' Antonio* is the tutelary saint of domestic animals.

The Via San Vito, a cross-street to the right, leads from the **Via Carlo Alberto** to the church of *San Vito* and the simple *Arch of Gallienus* (Pl. II, 29). This honorary arch was erected in 262 by a certain M. Aurelius Victor, in honour of the Emp. Gallienus, 'on account of his bravery, surpassed only by his piety'. Farther on in the **Via San Vito** is the Gothic church of *Sant' Alfonso de' Liguori*, built by a Mr. Douglas in 1855; and beyond the **Via Merulana** are the churches of Santa Prassede and San Martino ai Monti (pp. 178, 179).

The **Via Mazzini** and **Via Rattazzi** lead to the left from the **Via Carlo Alberto** to the **Piazza Manfredo Fanti**, adorned with gardens. A fragment of the wall of Servius is preserved in this piazza (comp. p. 159).

The **Via Carlo Alberto** ends at the large **PIAZZA VITTORIO EMANUELE** (Pl. II, 29), which also is laid out in attractive gardens. Here, on the left, are considerable remains of a water-tower of the *Aqua Julia*, in the niches of which the so-called *Trophies of Marius* (p. 229) stood until 1590. The name *Trofei di Mario* has been commonly but groundlessly in use since the 15th century. On the adjoining walk (to the left) is the so-called *Porta Magica* of the former *Villa Palombara*. The cabalistic characters on the outside contain a formula for making gold, communicated in 1680 by a stranger to the Marchese M. Palombaro, who, however, was unable to decipher it, and caused it to be carved in marble at the entrance to his villa, in the hope that some passer-by might be able to solve the riddle. — At the N. angle of the piazza rises the church of *Sant' Eusebio*, re-erected in the 18th cent., with the exception of the campanile. The fine ceiling-painting, the transfiguration of St. Eusebius, is one of the earliest works of Raphael Mengs.

About 4 min. to the E. of the **Piazza Vittorio Emanuele** is the church of **Santa Bibiana** (Pl. II, 32), consecrated in 470, and rebuilt for the last time in 1625 by Bernini. It contains eight antique columns. On the high-altar is a statue of St. Bibiana, a restrained and successful early work of Bernini. To the left by the entrance is the stump of a column, at which the saint is said to have been scourged to death.

The street known as the *Archi di Santa Bibiana* leads to the *Porta San Lorenzo* and the basilica of that name, which may be conveniently visited at this juncture. We may return in that case by tramway (No. 12 in the Appx.). The steam-tramway to Tivoli starts *outside the gate*, to the left (p. 402).

**The Porta San Lorenzo** (Pl. II, 32, 33) stands on the site of the

ancient *Porta Tiburtina*, which led to Tivoli. The gateway, constructed by the emperor Honorius against an arch, over which, according to the inscription, passed the three aqueducts Marcia, Tepula, and Julia, is now shut. The new road starts from an opening in the wall to the S.E. of the gate, and farther on joins the ancient *Via Tiburtina* (p. 402). It is bounded by lofty new buildings, and does not afford views of the Sabine Mts. until the church is reached,  $\frac{3}{4}$  M. from the gate. In the little piazza in front of the church is a Column with a bronze statue of St. Lawrence.

The basilica of *\*San Lorenzo fuori le Mura* (Pl. I, 36) occupies the spot where Constantine founded a church on the burial-place of St. Lawrence and St. Cyriaca. In 578 it was rebuilt by Pelagius II. This ancient edifice, which was entered from the E., was entirely remodelled by Honorius III. (1216-27), who added the present nave to the apse, and transferred the façade with the porch to the W. end. An angle formed by the outer walls shows where the new part was added. Under Nicholas V. and Innocent X., and lastly under Pius IX. in 1864-70, the church underwent extensive alterations, and the older half is now at least partly freed from disfiguring patchwork. San Lorenzo is a patriarchal church, and one of the seven pilgrimage-churches of Rome (p. xxxvi).

In 1864 the Façade was embellished with paintings resembling mosaic, on a gold ground, representing the founders and patrons of the church: Pelagius II., the Emp. Constantine, Honorius III., Pius IX., Sixtus III., and Hadrian I. The vestibule is borne by six ancient columns, above which is an architrave with mosaics (St. Lawrence and Honorius III.); it contains retouched frescoes of the 13th cent., two tombs in the form of temples, and two rude early-Christian sarcophagi. The door-posts rest on lions.

The Interior consists of two parts. The anterior LATER CHURCH, which chiefly dates from HONORIUS III., consists of nave and aisles, separated by 22 antique granite and cipollino columns of unequal shape. On the capital of the 8th column on the right are a frog and a lizard, and it is therefore supposed, but without authority, to have been brought from the portico of Octavia, where two sculptors Batrachus (frog) and Saurus (lizard) are said to have adopted this method of perpetuating their names. The wall above the straight entablature was adorned in 1870 with frescoes by Fraccassini (on the right, history of St. Lawrence; on the left, that of St. Stephen). The open roof also was recently gaudily painted. The rich pavement, in opus Alexandrinum, dates from the 12th cent. (p. lxiii). Under a mediæval canopy to the right of the entrance is an ancient *Sarcophagus* with a representation of a wedding, in which in 1256 the remains of Card. Fieschi, nephew of Innocent IV., were placed. To the left are old frescoes of the life of St. Lawrence. In the nave are the two elevated ambones, that to the right (p. lxi) for the gospel, near which is a spiral candelabrum for the Easter candle, that to the left for the epistle (12th cent.). On the triumphal arch are modern paintings (resembling mosaics) of the Madonna and saints. At the extremity of the N. aisle a flight of 13 steps, on the left, descends to a chapel and the catacombs.

Adjoining this building of Honorius on the E. is the OLDER CHURCH, erected by PELAGIUS, the pavement of which lies about 10 ft. lower. The raised central space, to which seven steps ascend on each side of the Confessio, dates from the time of Honorius, who converted the nave of the older church

into a choir with a crypt by laying a pavement halfway up the columns, and caused the aisles to be filled up. The rubbish was removed in 1870 and the original level of the aisles exposed to view. The church of Pelagius, a basilica in the style of Sant' Agnese Fuori (which is the only other church at Rome with galleries), was originally entered at the opposite (E.) end. Twelve magnificent fluted columns of pavonazzetto with Corinthian capitals (those of the two first are formed of trophies, on the benches in front of them are mediæval lions) support the straight entablature, which consists of antique fragments and bears a gallery with graceful smaller columns and arches. On the triumphal arch, of which this is the original front, are restored mosaics of the time of Pelagius II. (579-590; the earliest showing traces of the influence of the E. empire): Christ, right SS. Peter, Lawrence, and Pelagius; left SS. Paul, Stephen, and Hippolytus. The canopy dates from 1148; its dome is modern. By the wall at the back is the handsome episcopal throne. — We now descend the flight of steps from the prolongation of the aisle of the anterior church and reach the aisles of the church of Pelagius. The nave of the old church is now partly occupied by the crypt, entered from above, partly by the modern marble columns supporting the floor of the above-mentioned choir. In the vestibule of the original church, behind an iron railing, is the *Tomb of Pius IX.* (d. Feb. 7th, 1878). The vestibule is gorgeously decorated with mosaics, from designs by L. Seitz, but the tomb itself, according to the injunctions of the deceased pope, is of the plainest character, consisting of a marble sarcophagus in a niche painted like those in the catacombs.

The handsome Romanesque *Cloisters* (*Chiostro*; generally closed) contain numerous fragments of sculptures and inscriptions built into the walls; in the corner to the right of the principal entrance is the lid of a sarcophagus adorned with the triumphal procession of Cybele.

Adjoining the church is the **Campo Verano**, an extensive cemetery, opened in 1837, and repeatedly enlarged since. By the entrance are colossal figures of Silence, Charity, Hope, and Meditation. Among the numerous handsome monuments is one commemorating the Battle of Mentana (p. 90), with appropriate inscriptions. Fine view of the mountains and the Campagna from the higher part of the cemetery, reached by several flights of steps. — During the first week of November the cemetery is crowded with Italians visiting the graves of their relatives.

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The **VIALE PRINCIPESSE MARGHERITA** (Pl. II, 30, 32) leads from Santa Bibiana (p. 174) to the N.W. to the *Piazza Guglielmo Pepe* (with remains of the above-mentioned *Aqua Julia*) and the (10 min.) *Railway Station* (p. 159). To the S.E. it leads in 5 min. to the so-called **TEMPLE OF MINERVA MEDICA** (Pl. II, 32), the ruin of an ancient Nymphaeum in the form of a decagon, 55 yds. in circumference, with deep niches in the walls, and originally covered with marble below and stucco above. In the middle ages the ruin was called *Le Galluzze*, a name which has been conjectured to be a corruption of (the Thermæ of) 'Gaius and Lucius Cæsar', of whose existence, however, there is no other hint. The vaulting existed down to 1828. The interesting building dates from the imperial period.

The *Via Conte Verde*, the middle street running from the S.E. side of the *Piazza Vittorio Emanuele*, leads to the church of *Santa Croce in Gerusalemme* (p. 177); the *Via Emanuele Filiberto*, the

street to the right, leads to the *Lateran* (p. 291); and the VIA PRINCIPI EUGENIO, on the left, to the Porta Maggiore.

The Porta Maggiore (Pl. II., 34) was originally an archway belonging to the *Aqua Claudia*, above which the *Anio Novus* flowed through a second conduit. The *Aqua Claudia*, 42 M. in length, brought water from the neighbourhood of Subiaco (p. 411), and the *Anio Novus* from the sources of the river of that name, a distance of 51 M. The inscriptions record the construction of both aqueducts by the Emp. Claudius, A.D. 52, and also their restoration by Vespasian in 71, and by Titus in 81. Aurelian converted the monument into one of the gates of his city-wall, and Honorius restored and extended it; while the Colonnas used it in the middle ages as the nucleus of a castle. Remains of the constructions of Honorius and a long inscription of 405 A.D. may be seen outside the gate, to the right. The gate was purged of the later additions by Gregory XVI.

Two roads diverged hence in antiquity: to the left the *Via Praenestina*, and to the right the *Via Labicana*, now named *Via Casilina*. Between these, outside the gate, was discovered in 1838 the remarkable *Monument of the Baker Eurusaces*, erected in imitation of kneading-bowls and grain-measures laid in alternate rows.

The monument, dating from the close of the republic, was erected by the baker himself; and the principal inscription, thrice repeated, is to the effect that — "This is the monument of Marcus Vergilius Eurusaces, baker and public purveyor of bread." Some of the reliefs represent grinding, baking, and other processes in his trade, and others refer to his post of purveyor to the state.

From this point to the *Amphitheatrum Castrense* and the *Porta San Giovanni*, see p. 299; to the *Campagna*, see p. 374.

From the Ports Maggiore a road leads to (5 min.) Santa Croce in Gerusalemme, passing under the arches of the Claudian aqueduct, and skirting the town-wall on the inside. — From Santa Maria Maggiore (p. 172) to this church by the Via Conte Verde is a walk of 20 minutes.

Santa Croce in Gerusalemme (Pl. II., 34), one of the seven pilgrimage-churches, once named *Basilica Sessoriana*, because the *Sessorium*, perhaps an ancient court of law, formerly stood here, is said to have been erected by St. Helena in honour of her discovery of the Cross. As early as 433 a Council met here. The church was rebuilt by Lucius II. in 1144, and was modernised under Benedict XIV. in 1743, by *Gregorini*, who added the poor façade.

INTERIOR. The nave was originally borne by 12 antique columns of granite, of which 8 only are now visible. An ancient sarcophagus of basalt below the high-altar contains the relics of SS. Anastasius and Caesarius. In the tribune are modernised frescoes of the Invention of the Cross, of the school of *Pinturicchio*. The church contains numerous relics, including the 'Inscription on the Cross'.

To the left of the tribune a staircase descends to the *Crypt*, where on the left is an altar with a marble relief (*Pietà*); at the sides are statuettes of SS. Peter and Paul of the 12th century. On the right the chapel of St. Helena (to which ladies are admitted on 20th March only). On the vaulting are fine *Mosaics*, after *Bald. Peruzzi*, representing the Four Evangelists. In the centre, Christ. In the arch over the entrance, on the left St. Helena, right

St. Sylvester; over the altar, on the left St. Peter, on the right St. Paul. The body of the altar-statue of St. Helena belonged to an ancient statue resembling the Barberini Juno (p. 333), with a cross for the sceptre in the right hand, and a nail of the cross for the vase in the left. The head is also modern.

The Cistercian monastery formerly belonging to the church is now used as a barrack. — On the other side of Santa Croce is an apse with arched windows and the beginning of adjoining walls, perhaps relics of the *Sessorium* mentioned above.

From Santa Croce to the Lateran is a walk of 5 min. (p. 299).

#### *e. From Santa Maria Maggiore to the Forum Romanum.*

The *Via Cavour* (p. 179) is the most direct route from Santa Maria Maggiore to the Forum Romanum. We follow the small *Via Santa Prassede*, leading to the S. from the *Piazza Santa Maria Maggiore*, in which is a side-entrance to the church of —

\***Santa Prassede** (Pl. II, 26), mentioned in 491, erected by Paschal I. in 822, and dedicated to St. Praxedis, the daughter of St. Pudens with whom Peter lodged at Rome (p. 171). It was restored by Nicholas V. about 1450, again in 1832, and finally in 1869.

Interior (restored in bad taste). The nave is separated from the aisles by 16 granite columns (six others, bearing arches, having been replaced by piers). The *Mosaics* (9th cent.; p. lxii) deserve notice. On the triumphal arch the New Jerusalem guarded by angels, Christ in the centre, with angels on each side; on the arch of the tribune the Lamb, at the sides the seven candlesticks and the symbols of the Evangelists; lower down the twenty-four elders (interesting for the naive mode in which the art accommodates itself to the spaces allotted to it; thus, in order to follow the curve of the arch, the arms of the foremost elders in the middle and upper rows gradually increase in length); in the round part of the apse, Christ surrounded with saints (on the right Paul, Praxedis, and Pope Paschal I. with the church; on the left Peter, Pudentiana, and Zeno). On either side of the tribune are galleries. — **RIGHT AISLE.** The 3rd chapel is the *Chapel of St. Zeno* (ladies admitted on the Sundays in Lent only; the sacristan opens the door when desired). At the entrance are two columns of black granite with ancient entablature. Above are mosaics (9th cent.): Christ and the Apostles, the Madonna, St. Lawrence and Stephen, and eight holy women; the figures of the two popes, to the right and left below, are additions probably of the 13th century. On the vaulting in the interior a medallion with the head of Christ, supported by four angels. Above the altar a Madonna between SS. Praxedis and Pudentiana. The niche to the right usually contains the column at which Christ is said to have been scourged (at present in the confessio). Above the niche to the left are four female portraits, the first with a square nimbus, being named *Theodora Episcopa* (Theodora, mother of Paschal I., was buried in this chapel). The 4th chapel contains the tomb of Card. Cetti (d. 1474). At the extremity of the right aisle the *Cap. del Crocifisso* contains the tomb of the French cardinal Ancherus (d. 1286). — In the **LEFT AISLE** by the entrance-wall is a stone slab, on which St. Praxedis is said to have slept. The 2nd *Cap. di San Carlo Borromeo* contains a chair and table once used by the saint. The 3rd *Cap. Olyati* contains paintings by the *Cavaliere d'Arpino*. — The marble *top of a well* in the nave indicates the spot where St. Praxedis buried the *bones of martyrs*.

The *CONFESSIO* (keys kept by the sacristan) contains ancient sarcophagi with the bones of the sister saints Praxedis and Pudentiana on the right, and those of martyrs on the left. The altar is decorated with fine mosaics.

of the 18th century. Above it an ancient fresco of the Madonna between the sisters. — The SACRISTY, at the end of the left aisle, contains a Scourging by *Giulio Romano*.

The former main entrance of Santa Prassede is in the VIA SAN MARTINO AI MONTI, on the S. side of the church, a side-street diverging from the Via Merulana (p. 173) not far from the church of Sant' Alfonso de' Liguori (p. 174). In this street, to the right, a tablet marks the house (No. 20) in which Domenichino lived. The Via San Martino ends at the VIA DELLO STATUTO, which begins at the Piazza Vittorio Emanuele (p. 174) and is continued by the Via Giovanni Lanza to the W. as far as the Via Cavour. Opposite the end of the Via San Martino, a short flight of steps ascends to the church of —

**San Martino ai Monti** (Pl. II, 26), erected by Symmachus about the year 500, adjacent to the Baths of Trajan and to an old church of Pope Sylvester I. It was rebuilt in 844 by Sergius II. and Leo IV., gorgeously modernised about 1650, and again restored quite recently.

The INTERIOR, a basilica with a roof of straight beams, contains 24 antique marble columns. In the S. aisle are six fine frescoes by *Gasp. Poussin*, landscapes with scenes from the life of Elijah, the patron of the order (marred by restoration). In the N. aisle six smaller landscapes, also interesting. Also two pictures representing the interior of the old churches of the Lateran and of St. Peter. — The PRESBYTERIUM is eleven steps higher; below is the CRYPT. From the latter we enter a large vault, probably once belonging to Thermæ, but at an early period converted into a church. The vaulting bears traces of ancient painting. This is supposed to be the site of Pope Sylvester's church, of the period of Constantine.

Behind the S. side of San Martino ai Monti runs the *Via delle Sette Sale*, which derives its name from the *Sette Sale* (Pl. II, 26), seven, or rather nine, parallel vaulted chambers on the top of the Esquiline, which appear to have been used as reservoirs for the Thermae of Titus (p. 259; accessible from the Pal. Field-Branaccio, p. 174). A little farther along this street to the W. is the church of San Pietro in Vincoli (see below).

The wide VIA CAOUR (Pl. II, 27, 26, 23; tramway No. 1 in the Appx.), beginning at the railway-station, crosses the *Piazza dell' Esquilino* (Pl. II, 27; p. 161), and after being joined by the *Via Giovanni Lanza* (see above; tramway No. 3), bends to the W. and leads direct to the Forum Romanum (p. 242). On the left, above the street, is the church of *San Francesco di Paola* and on the right, farther on, rises the *Tor de' Conti* (p. 263; comp. Plan, p. 260).

A flight of steps beside San Francesco di Paola leads up from the Via Cavour through an archway to the piazza in front of San Pietro in Vincoli (150 ft. above the sea-level). The old Franciscan monastery on the N. side of the piazza is now the *Reale Istituto Tecnico*. To the W. rises a mediæval tower, beside which is a fine palm-tree. — The church of —

\**San Pietro in Vincoli* (Pl. II, 23) is also named *Basilica Eudoxiana* after *Eudoxia*, wife of *Valentinian II.*, who founded the church

about the year 442, as a receptacle for the chains of St. Peter which had been presented by her to Pope Leo I. It was restored by Pelagius I. and Hadrian I.; the vestibule is a work of the early Renaissance, and the whole is now modernised. Admission before 11 a.m. (Sun. till after 12) and after 3 p.m.; when closed, visitors ring at the adjacent door to the left, No. 4 (1/2 fr.).

**INTERIOR.** The nave and aisles are separated by 20 antique Doric columns. To the left of the entrance, by the pillar, is the monument of the Florentine painters Pietro and Antonio Pollajuolo (d. 1498). The fresco above it, representing the plague of 680, is attributed to the latter. — The LEFT AISLE contains, on the pavement and wall, the monument (in the corner) of the learned Card. Nicolaus Cusanus (from Cues on the Moselle, d. 1464). Above it a relief: St. Peter with keys and chains, on the left the donor (Nic. Cusanus), right an angel. On the 2nd altar to the left a mosaic of the 7th cent. with St. Sebastian (bearded). — In the RIGHT TRANSEPT is the monument of Pope Julius II. (p. lxvii) by *Michael Angelo*, with the "Statue of Moses, represented as on the point of springing from his seat, in indignation at the idolatry of the Jews (Moses is represented by mediæval Christian artists with horns owing to an erroneous translation in the Vulgate of Exodus xxxiv. 35). This is one of Michael Angelo's most famous and most characteristic works; he has sacrificed details in order to bring the total effect into more dominating prominence. The proportions of the figure are inexact; the small head, the powerful arms, and the gigantic torso are certainly out of harmony, while the robe hangs from the celebrated knee in quite impossible folds. But all the same the general effect is most imposing. Besides the Moses, the statues of Rachel, and Leah (as symbols, on the left of meditative, on the right of active life) alone were executed by the great master, and even these were not entirely his own workmanship. These figures are an allusion to the complaint of St. Gregory after he was elected pope that his life instead of being the beautiful Rachel whom he sought was the more fruitful Leah (comp. Dante, Purg. xxvii. 108). The grouping only of the remainder was from Michael Angelo's design. The figure of the pope (who is not interred here, comp. p. 312), by *Maso del Bosco*, is a failure; the prophet and the sibyl at the side are by *Raf. da Montelupo*. — To the right of the choir is St. Margaret, an altar-piece by *Guerino*. — The CHOIR contains an ancient marble seat from a bath, converted into an episcopal throne. A cabinet under the high-altar, with bronze doors (1477; erroneously attributed to the *Pollajuoli*), contains the chains of St. Peter, which are exhibited to the pious on August 1st.

The adjacent monastery of the Canonici Regolari is now the seat of the physical and mathematical faculty of the university. The monastery-court, by *Giuliano da Sangallo*, is embellished with a fountain by *Antonio da Sangallo*. (Entrance by No. 5, to the right of the church.)

From the Via di San Pietro in Vincoli, which descends hence to the S.W., the new continuation of the Via dei Serpenti diverges to the left to the Colosseum (Pl. II, 23, 22; p. 255).

#### f. The Villa Borghese. Villa di Papa Giulio.

A visit to the Villa Borghese is attractive not only on account of the beautiful park, but also on account of the art-gallery now preserved in the casino, which, though many masterpieces have been removed, still ranks as the most important private collection in Rome. Admission to the park is free on Sun. and on those afternoons on which the casino is open; on other days a charge of 50 c. is made for cabs, 1 fr. for carriages with horses, 25 c. for pedestrians. At the entrance near the Porta Flaminia

ciana, however, cabs pay 25 c. and pedestrians 5 c. even on otherwise free days and whether entering or leaving. Cyclists pay 25 c. — The antiquities in the *Villa di Papa Giulio* (p. 187) are also well worth a visit.

The *Villa Borghese* extends to the N. of the city, immediately outside the walls. The principal (W.) entrance is to the right, just outside the *Porta del Popolo* (Pl. I, 16; p. 147); a small tramway (10 c.) plies thence to the Diorama (see below). The E. entrance is just outside the *Porta Pinciana* (Pl. I, 20, 23; p. 166).

The \**Villa Borghese* (Pl. I, 16, 19, 20, 22), founded in the first half of the 17th cent. by *Card. Scipio Borghese*, nephew of Pius V., and afterwards enlarged by the addition of the Giustiniani gardens, is now the property of *Prince Don Paolo Borghese*. The beautiful grounds contain a number of ornamental erections, small temples, artificial ruins, fountains, antique statues, inscriptions, etc., the more important of which are marked on our plan. Near the W. entrance are the remains of the so-called *Villa of Raphael* (destroyed in the war of 1849); farther up, to the right of a fountain with a statue of Aesculapius, a large *Gateway* in the Egyptian style; and a green-house above a small *Diorama* ('Vanished Rome'; adm. 25 c.). To the left is the *Giardino del Lago*, formerly the private garden of the prince, now a small zoological garden (25 c.). Farther on is an *Amphitheatre*, known as the 'Piazza di Siena', where popular festivals are occasionally held; etc. — In the E. part of the grounds, to the right of the entrance near the *Porta Pinciana*, is an arch with a *Statue of Apollo*. To the left is a dairy. — In the N. part of the villa are the so-called *Mediaeval Castle* and an imitation of the *Temple of Faustina*, with copies of ancient inscriptions.

The *Casino* (Pl. I, 22) of the *Villa Borghese*, which was rebuilt by *Marcantonio Borghese* in 1782 (view of its 17th cent. appearance in the second room on the upper floor), contains a considerable collection of sculptures in the rooms of the groundfloor (indicated by Roman numerals on the annexed plan), while those of the upper floor (Arabic numerals) now contain the picture gallery removed from the *Palazzo Borghese* (p. 205). The decorations are partly by *Gavin Hamilton*, *David Moore*, and *J. P. Hackaert*. Admission, see pp. 140, 141.

The *Borghese Collection of Antiques* was founded about 1820 to replace an earlier collection purchased by Napoleon I. and sent to the Louvre. It consists largely of objects discovered on the *Borghese* estates. Some of the chief objects have been sold to foreign collectors within the last few years. Comp. *Helbig*, *Antiquities in Rome*, vol. ii, pp. 129-160.

I. **VESTIBULE** ('Atrio'). On the narrow walls: vii. (l.) and xxv. (r.), and on the back-wall, x. three reliefs from a triumphal arch of *Claudius* that once stood in the Corso near the *Palazzo Sciarra*, erected, according to an inscription, in A.D. 51-52 by the senate and people in memory of the victories in Britain. — To the left, viii. *Torso of Pallas*, a copy of the *Parthenos* of *Phidias* (p. xlvi).

St. Sylvester; over the altar, on the left St. Peter, on the right St. Paul. The body of the altar-statue of St. Helena belonged to the Barberini Juno (p. 888), with a cross on her right hand, and a nail of the cross for the vase; also modern.

The Cistercian monastery formerly here used as a barrack. — On the other side arched windows and the beginning of the *Sessorium* mentioned.

From Santa Croce to \*

#### e. From Santa Croce

The *Via Cesarea* from Santa Croce to Prassede in which the *Canora*, Pauline entrance-wall: LXXI.ian under the influence of a Roman street-stucette of a Roman street-



boy; LXV. Companion-piece to the last. On the opposite wall: LXIV. Ajax the Younger tearing Cassandra from the Palladium. By the exit: LVIII. Venus, copy of an original of the 6th cent. B.C. — Paintings: *Dosso Dossi*, Apollo; *Caravaggio*, David with the head of Goliath.

IV. Room. In the centre, David with the sling, a youthful work by Bernini. Entrance-wall: LXXXVIII. Herma of Pan: LXXXIX. Front of a sarcophagus, with the labours of Hercules (back of the sarcophagus opposite, No. xc.). Upon it, LXXX. Lid of another sarcophagus, with relief of Penthesilea and her Amazons coming to aid the Trojans after the death of Hector. Rear-wall: LXXXV. So-called Sappho. Upon No. m.c.: Sarcophagus-relief, with the history of Leto; to the left, the goddess in her wanderings, with the local deities of Delos; in the centre, Zeus with the infants Apollo and Artemis; to the right, assembly of the gods. — On the rear-wall: L. Pudenziano, Venus

V. Room. In the centre, *Apollo and Daphne*, a much admired work of *Bernini*, executed in his 18th year (1616). Right wall: cxvii. Apollo with a griffin and tripod, an archaic work; cxvi. Three-sided base, with Mercury, Venus, and Bacchus. Wall opposite the entrance: cxv. *Statuette* of a boy playing with a bird; cxiii. *Statuette* of a fettered boy. Exit wall: cvii. Fisherman and herdsmen, a genre group, intended for the decoration of a fountain.

VI. Room ('Galleria') with modern porphyry busts of emperors. In the centre, a porphyry bath said to have been found in the mausoleum of Hadrian. In the doorway to the Salone is a beautiful antique vessel of ophite, the only specimen of the kind in Rome. The marble incrustation of the walls deserves notice. The statues in the recesses are for the most part mediocre and freely restored. The herma of Bacchus, a bronze head with a beautiful alabaster pedestal, at the exit, is modern.

VII. Room. To the right of the entrance: clxxxli. Archaic female bust, perhaps a portrait. By the window to the right, clxxvii. Torso of Venus with Cupid. To the left, clxxvi. Modern copy of the 'Thorn Extractor'. Exit-wall: clxxxii. Sleeping hermaphrodite.

VIII. Room. In the centre, *Bernini*, *Aeneas* and *Anchises*, the first large work of the artist, then in his 15th year (1613). By the entrance, circ. *Esculapius* and *Telesphorus*, gods of healing. Right wall: cvirc. *Leda* and the swan. Opposite the entrance, clxxxviii. Late-Roman tombstone. Exit-wall: clxxxiv. *Algardi*, Putti in relief; clxxxiii. *Athena*.

IX. Room. In the centre, cc. *Satyr on a Dolphin* (fountain-figure), the model of the Jonah in Santa Maria del Popolo formerly ascribed to Raphael (p. 149). Entrance-wall: cci. Youthful Mænad; cciii. *Paris*. Exit-wall: ccxv. *Venus*; ccxvi. Archaic female figure, an early Peloponnesian original work.

X. Room. In the centre, \*ccxxv. *Dancing Satyr*, wrongly restored (he originally played on a double flute). Opposite the entrance, ccxxxvii. Seated figure of a philosopher, resembling the Menander in the Vatican (p. 340). Exit-wall: ccxxxii. *Satyr* of Praxiteles. The fine ceiling-paintings by *Conca* should be noticed.

An adjoining room and a pavilion on the other side of a small garden contain sculptures for sale.

We now return to the Galleria (R. VI) and ascend the staircase to the —

\*\*Picture Gallery, the rooms of which are marked on our plan with Arabic figures. The Borghese gallery, recently purchased by the Italian government, and the most important in Rome next to that of the Vatican, still contains more masterpieces than any of the private collections, in spite of the recent removal of several of its treasures. The 15TH CENTURY is naturally less fully represented than subsequent epochs, as the gallery was founded at a time when the works of that period were not yet generally appreciated. It con-

tains, however, some admirable works of the end of the century, such as *Lorenzo di Credi's* Madonna with the flower-glass (I, Room, No. 433), and the Holy Family (I, 439) by a not yet fully identified master. — The MILANESE SCHOOL OF LEONARDO DA VINCI has numerous representatives, though the authenticity of most of the examples may be doubted. The best are Christ imparting his blessing, a small work by *Marco da Oggiona* (I, 435), and Christ bearing the Cross, by *Solario* (I, 461). — Among painters of the older NORTH ITALIAN SCHOOL, *Francesco Francia* enjoys a high reputation, and his claim to it is amply vindicated by his St. Stephen (V, 65), a small kneeling figure in the red robe of a deacon.

Among the works ascribed to RAPHAEL, the *Entombment* (IV, 369) alone is authentic. The picture is not well preserved, and is perhaps not entirely by Raphael's own hand. The impression produced by it is disappointing, the composition seems too studied, and the colouring cold (p. lxix). The predelle belonging to it are in the Vatican (p. 331). The *Fornarina* (IV, 366), the *Madonna d'Alba* (I, 424) and the *Pope Julius II.* (IV, 413) are copies. The IX. Room contains several *Frescoes* transferred hither from the so-called Villa of Raphael (p. 181), and ascribed to that master; but they are unlike his workmanship, both in composition and execution.

The SCHOOL OF FERRARA of the 16th cent. is copiously and well represented (Room VII). A fine example of *Mazzolini's* richness of colouring is his Adoration of the Magi (VII, 218). *Dosso Dossi's* Circe (VII, 217) conducts us into a world of fancy, similar to that depicted by Ariosto in his Orlando. Lastly there are several excellent works by *Garfalo*, the Raphael of Ferrara.

The COLOURISTS of the 16th CENT. will not fail to attract the visitor. To *Sodoma* the gallery is indebted for a Pietà (I, 462) and a Holy Family (I, 459), in which the head of the Madonna is radiant with beauty. An important work by *Correggio*, acquired in 1824, represents Danaë with Cupids sharpening their arrows (X, 125). The figure of Danaë is rather graceful than strictly beautiful, but the Cupids are very charming, and the chiaroscuro masterly. — A room is devoted to the VENETIAN SCHOOL. *Titian's* so-called Earthly and Heavenly Love (XI, 147) is one of those creations that produce an indelible impression on the beholder. The picture rivets the attention like a poetical dream, and after the eye has feasted on the charms of the colouring the composition still captivates the imagination. The Arming of Cupid (XI, 170) is one of the finest mythological works by the same master. *Bonifazio* is another master affording examples of the richness of colouring of the Venetian School (XI, 186, being the finest).

As is generally the case in the Roman galleries, the painters of the later revival of art, the ADHUMENTS OF THE CARAVAGGI and the NATURALISTS, figure very numerously here. *Domenichino's Diana* (V, 53) contains a number of nymphs with lifelike heads,

and an excellent background of landscape; and *Albani's* Seasons (V, 35, 40, 44, 49) are superb decorative pictures. On the other hand, the works of *Michael Angelo da Caravaggio*, the chief of the naturalists (XI, 110), are repulsive. The pictures by German and Netherlandish masters are unimportant.

At the top of the staircase is a small vestibule, to the left of which is —

Room 1 (chiefly Florentine and Lombard schools). Right wall: 424. *Raphael*, Madonna di Casa d'Alba, an early copy; 429. *Bern. Luini*, St. Agatha, a copy; \*433. *Lor. di Credi*, Madonna with the flower-glass; 434. School of *Leonardo da Vinci*, Leda with the swan; 435. *Marco da Oggiono*, Christ imparting a blessing; \*439. Style of *Lor. di Credi*, Holy Family; 444. *Bronzino*, John the Baptist. — Left wall: \*459. *Sodoma*, Holy Family; \*461. *Andrea Solario*(?), Christ bearing the Cross; 462. *Sodoma*, Pietà, darkened by time. — To the left is —

Room 2. Small art objects and curiosities. Also, by the entrance: 519. View of the Villa Borghese in the 17th cent.; 527. *Vanni*, Three Graces; 514. School of *Leonardo da Vinci*, Study of a female head, in silver-point. Mosaics by *Marcello Provenzale*: 498. Madonna, 495. Portrait of Paul V. — We return to Room 1 and enter —

Room 3 (Florentine school). Entrance-wall: 318. *Carlo Dolci*, Madonna; 310. *Fra Bartolomeo*, Mary adoring the Child; 306. *Carlo Dolci*, Christ. — Right wall: 352. *Florentine School*, Holy Family; 348. School of *Sandro Botticelli*, Madonna; \*346. *Sassoferrato*, Copy of Titian's Three Ages (original in London); 343. *Piero di Cosimo*, Madonna. — Exit-wall: 340. *C. Dolci*, Mater Dolorosa; *Andrea del Sarto*, 334. Madonnas, 328. Mary Magdalen; 336. *Bugiardini*, Madonna. — Between the windows: 326. *Lucas Cranach*, Venus and Cupid; 324. *Franciabigio*, Venus.

Room 4. Entrance-wall: in the centre, \*369. *Raphael*, Entombment, painted in 1507 for the Baglioni chapel in San Francesco de' Conventuali in Perugia (p. 63), just before the master went to Rome, afterwards purchased by Paul V. To the right, \*376. *Andrea Sacchi*, Portrait of Orazio Giustiniani; 377. *Fiorenzo di Lorenzo* (perhaps a youthful effort of *Pinturicchio*?), Crucifixion, with SS. Jerome and Christopher. To the left: 355. Portrait of the so-called Fornarina, a good copy of *Raphael's* original (p. 157), perhaps by *Sassoferrato*. — Adjoining wall: Copies after *Raphael*, 420. John the Baptist, 413. Julius II.; 411. *Van Dyck*(?), Pietà; \*408. *Pontormo*, A cardinal. — By the first window: to the right, *Perugino*, 401. Madonna, 402. Mary Magdalen; to the left, \*399. *Timoteo Viti*, Portrait of a boy. — By the second window: to the right, \*396. *Antonello da Messina*, Portrait; 397. Portrait of *Perugino*, attributed to *Raphael*. — Next wall: 390. *Ortolano*, Pietà; 382. *Sassoferrato*, Madonna; 386. *Perugino*, St. Sebastian. — We now return to the vestibule and enter the —

**GALLERIA** (R. 5). In the centre is an antique marble group of an Amazon riding down two warriors. Entrance-wall: 68. *Baroccio*, Flight of Æneas from Troy. — By the first window: \*65. *Franc. Francia*. St. Stephen, a youthful work; by the third window: 61, 60 a. School of *Fr. Francia*, Madonnas; by the last window: 57. School of *Fr. Francia*, St. Francis. — Back-wall: 35, 40, 44, 49. *Franc. Albani*. The four Seasons, landscapes with mythological accessories; 42. *Guercino*, Return of the Prodigal Son. — Exit wall: *Domenichino*, \*53. Diana and her nymphs practising with their bows; 55. Cumæan Sibyl.

Room 6. Chiefly portraits: 97. *Moroni*, 94. *Bronzino*, 74. *Pontormo*. Also, on the entrance-wall, 92. *Bald. Peruzzi*, Venus. Opposite, 90. *Elisabetta Sirani*, Lucretia. — We traverse a small anteroom opposite the entrance and enter —

Room 7 (School of Ferrara). Left wall: \*217. *Dosso Dossi*, Circe the sorceress, with fine sylvan landscape, one of the artist's masterpieces; 218. *Mazzolini*, Adoration of the Magi. Numerous paintings (mostly small) by *Garofalo*: at the entrance, 205. Entombment, 210. Madonna, 208. Madonna and St. Francis, 213. Madonna and SS. Peter and Paul; right wall, 237. Scourging of Christ, 239. Adoration of the Magi, 240. Madonna and saints.

Room 8 (Netherlandish School). 268. *Van Dyck* (?), Crucifixion; 274. *Rubens* (?), Visitation; 272. *Pieter Codde*, Military scene; 273. *Lundens*, Surgical operation; 291. *D. Teniers*, Genre scene.

Room 9. Three frescoes (under glass) by pupils of Raphael, from the so-called Villa of Raphael (p. 181): 303. Marriage of Alexander and Roxana, from a drawing in the Albertina in Vienna, which bears the name of *Raphael*; 294. Nuptials of Vertumnus and Pomona, of inferior value; \*300. The so-called 'Bersaglio degli Dei' (shooting contest of the gods), from *Michael Angelo's* drawing in red chalk, now at Windsor.

This composition was borrowed from Lucian (*Nigrinus*, C. 98), who likens the words of philosophers to arrows launched by various archers at the mark (the heart of man). 'Some stretch their bow too tightly, and their bolt does not remain in the mark, but only splits and wounds it; others have no strength and graze but the surface; but the true archer chooses an arrow, not too sharp and not too blunt, looks straight at the mark, and hits it so that the arrow remains fast.'

We now return to the anteroom between Rooms 6 and 7 and turn to the right to —

Room 10. Entrance-wall: 137. School of *Paolo Veronese*, John the Baptist preaching; 133. *Seb. del Piombo*, Scourging of Christ (same composition as in the fresco in San Pietro in Montorio, p. 362). — Left wall: 101. School of *Paolo Veronese*, St. Antony preaching to the fishes; 106. *Palma Vecchio* (?), Lucretia; 156. *Bonifacio*, Christ and his disciples; 157. Venetian School, Madonna with the donor and saints; 115. *Bern. Licinio da Pordenone*, Family portrait; 119. *Paris Bordone*, Satyr and Venus. — By the first window: \*76. *Giov. Bellini* (?), Madonna; by the second window: 51. *Guido*

*Cagnacci*, Sibyl. — Exit-wall: \*125. *Correggio*, Danaë, one of the artist's finest easel-pictures; 127. *L. Bassano*, The Trinity.

**Room 11** (Venetian School). In the centre is a good \*Copy of the Farnese Hercules (after Lysippus). Left wall: 143. *Venetian School*, Portrait. — \*\*147. *Titian*, 'Amor sagro e profano' or rather 'Artless and Sated Love', one of Titian's first great works, painted about 1508, under the influence of Giorgione, representing a favourite allegory of 16th cent. painters; to the right is the charming figure of Artless Love, to the left Sated Love (this figure injured by restoration); see also p. 184. — Between the windows: 110. *Caravaggio*, Holy Family with the serpent. — Right wall: 163. *Palma Vecchio* (?), Madonna with saints and donors; \*170. *Titian*, Arm-ing of Cupid by Venus and the Graces, painted about 1560. — Entrance-wall: \*185. *Lor. Lotto*, Portrait; \*186. *Bonifazio*, Return of the Prodigal Son; \*188. *Titian*, St. Dominic; 192. *Ribera*, Libera-tion of St. Peter; 193. *Lor. Lotto*, Madonna.

About  $\frac{1}{2}$  M. outside the Porta del Popolo the *Vicolo dell' Arco Oscuro* diverges to the right from the road to the Ponte Molle (p. 367; tramway No. 13 in the Appx.), beside the *Casino of Julius III.*, built about 1550 from designs attributed to Jac. Sanso-vino and Bald. Peruzzi, but now much dilapidated and not open to visitors. About 3 min. farther on the Vicolo leads to a small piazza, in which is the entrance to the —

**Villa di Papa Giulio**, built by *Vignola*, with the assistance of *Vasari* and *Michael Angelo*, fitted up in 1888 as a museum for non-Roman antiquities. Admission, see pp. 140, 141.

**GROUND FLOOR.** *Room to the Right.* The ceiling is tastefully decorated in stucco (Christian virtues) and with paintings (Story of the nymph Calisto) by *Taddeo Zuccaro*. In the centre is a sarcophagus from Cervetri; and in the glass-cases are vases from Corchiano (near Falerii). On the walls are copies of paintings in Etruscan tombs and of a sarcophagus at Florence. — *Room to the Left*, with tasteful ceiling. Terracotta wall-coverings from the Etruscan temples of ancient Falerii (p. 89), freely restored. In the centre is a very ancient coffin, hollowed out of a tree-trunk, with the skeleton and the coarse early Italic earthenware which it contained (found in 1889 near Gabii). Restoration of a bisellium, or double chair, with bone ornaments (eyes of glass-paste in some of the heads preserved). By the door is a plan of the excavations at Falerii. — We now enter the *Semicircular Passage* surrounding the court, with elegant grotesque decorations. Here, to the left, is the staircase to the —

**FIRST FLOOR.** *I. Room.* Earliest period of Falerii (before the 6th cent. B.C.), in which importations from Greece and the East are still scanty. The coffins of hollowed tree-trunks, at the foot of the entrance wall, should be observed. In the central glass-case are a bronze cinerary urn in the form of a house, two bronze tripods with cauldrons, bronze buckles, etc. The earthenware, bronze weapons, ornaments, etc., are so far as possible arranged as they were found in the tombs. In Case VI and the following cases are a few isolated vases of Greek origin.

*II. Hall.* Period of the Greek importations, about 550-350 B.C. Vases with black and with red figures, arranged in chronological order, beginning with Case XI, to the left (black-figured vases). The next cases contain vases representing the severe and then the free style of red-figured &

corations. In XVIII and the following cases are poor Italic imitations placed beside imported Greek examples. The central glass-case contains the finest specimens: "Vase in the form of a Knuckle-bone, with a lion, a Cupid, and a Nike, made, according to the inscription, by a certain Syriskos; large cratera with dancing girls; Destruction of Troy; "Hercules admitted to Olympus. Also, fine bronze vessels. In Case XXII is a skull with false teeth, set in gold. — The interesting frieze in this room exhibits views of Rome in the 16th century.

*III. Room.* Imitations of Greek art, from the 4th cent. down to the destruction of Falerii by the Romans, in 241 B.C. The finest specimens are in the central glass-case: in front are two vases of similar shape, that to the right inscribed in Latin "*Canusmede, Diespater, Cupito, Menerva*"; to the right are two drinking-bowls with the Faliscan inscription "*Foied vine pipafo, cra carefo* (perhaps = 'hodie vinum bibo, cras carebo'). Cases A and B contain large vases with silver glaze.

*I. Cabinet.* From the Tomb of a Priestess found near Todi (p. 65): "Gold ornaments, gems, remains of the golden ornamentation of a dress, transferred to modern cloth; fine bronze ewer with a figure of Hercules as handle. — *II. Cabinet.* Terracotta figures from the temples at Falerii, some with admirably preserved painting and of striking beauty: "*Statue of Apollo*; antefixa with Medusæ; to the right, small terracotta figures of Greek workmanship, etc. — We now return and from Room II enter the —

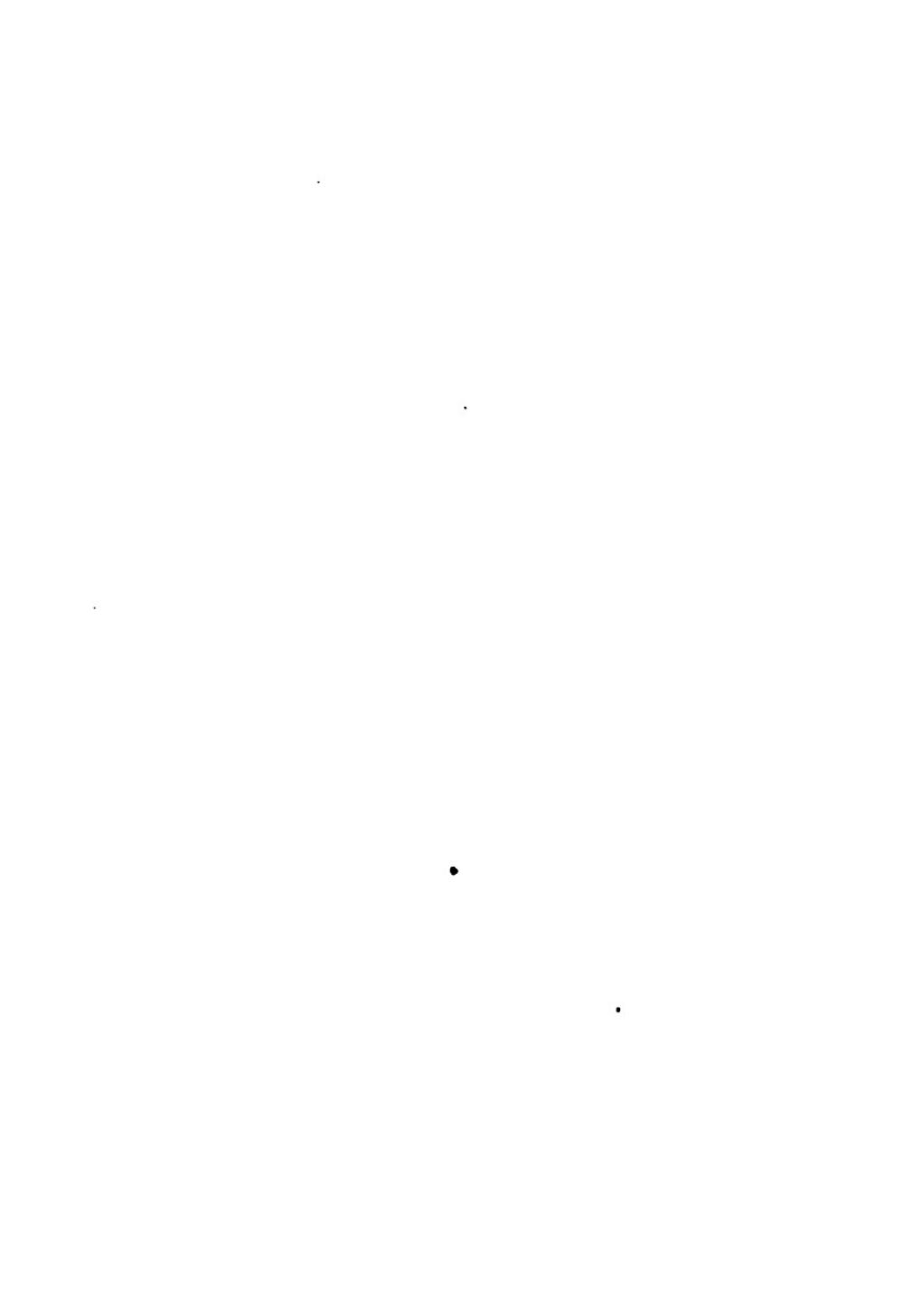
*Semicircular Corridor* of this floor, which contains terracottas, bronze weapons, ornaments, and other objects found in tombs in the neighbourhood of Falerii. In the right wing are specimens dating from the earlier Faliscan period; in the left wing, those of the later period, when imports from Greece began to appear. Case LXII. Bronze vessels in admirable preservation. LXVI. Corinthian vessels. LXXXVI. Vase of the best style, Apollo Cithareodus and the Muses. — We now return and descend to the —

*Court.* The pleasing and somewhat baroque *Fountain*, with a small sunken basin in the E. colonnade, is said to have been executed by Vignola and Ammanati from a design by Vasari. In a side-court to the right is a full-size *Model of an Etruscan Temple*, the remains of which were discovered in 1882 at Alatri, in the territory of the Hernici.

On the N. side of the piazza in front of the villa a road leads under the *Arco Oscuro*, a long vaulted archway. A little to the left, beyond the archway, lies the frequented *Osteria dell' Arco Oscuro*. The road goes on to the Monti Parioli (p. 367) and the Acqua Acetosa (p. 368).

## *II. Rome on the Tiber (Left Bank).*

That part of the city which extends to the W. from the Quirinal and Capitol as far as the river was uninhabited in the most ancient times (*Campus Martius*), but was gradually covered with buildings as Rome extended her sway, and as far back as the Republic, but more particularly in the reign of Augustus, it became the site of many palatial edifices. This new town of ancient Rome was almost the only inhabited district during the middle ages and following centuries, and it is still the most densely peopled quarter. The present government has undertaken the task of improving this quarter by the construction of new and broad streets; but apart from these it still retains the characteristics of the mediæval and Renaissance city in its network of narrow and dirty streets and lanes, enlivened by the busy traffic of the lower classes, and containing many high





interesting churches and palaces. The *Via del Corso*, the principal thoroughfare, is characterized by its imposing Baroque façades of the 17th and 18th centuries.

#### a. The *Via del Corso* and Adjacent Side Streets.

The \**VIA DEL CORSO*, usually called simply '*Il Corso*', is the central street of the three running to the S. from the Piazza del Popolo (p. 147). It corresponds with the ancient *Via Lata* beginning at the Capitol and continued outside the ancient city as the *Via Flaminia* (comp. p. 368). Its length from the Piazza del Popolo to the Piazza Venezia is 1650 yds., or nearly a mile.

The N. part of the street is little frequented. No. 518, to the right, between the first two cross-streets, is the *Pal. Rondanini* (Pl. I, 17), the court of which contains an unfinished Pietà by *Michael Angelo*, probably for his own tomb. No. 18, on the left side, was once inhabited by *Goethe*; inscription: 'In questa casa immaginò e scrisse cose immortali Volfango Goethe. Il Comune di Roma a memoria del grande ospite 1872'.

On the right, farther on, is the church of *San Giacomo in Augusta*, or *degli Incurabili*, with a façade by C. Maderna. It belongs to the adjoining surgical hospital, which extends to the *Via di Ripetta*. Nearly opposite, on the left, is the small Augustine church of *Gesù e Maria*, with a façade by *Girolamo Rainaldi*.

In the *Via de' Pontefici*, the third turning on the right, is the entrance (No. 57; on the left) to the *Mausoleum of Augustus* (Pl. I, 17, 18), erected by that emperor in 28 B.C. as a burial-place for himself and his family, and in which many of his successors down to Nerva were interred. Visitors enter by the glass door in the court and find the custodian on the first floor (1½ fr.; visit not very interesting). — On a square travertine basement, now wholly beneath the level of the ground, rose a huge circular edifice in two stories, which contained the mortuary chambers, above which arose a terraced mound of earth, embellished with cypresses and surmounted by a statue of the emperor. The whole was environed with a park. Augustus was interred in the large central chamber, from which radiated fourteen smaller chambers, most of which are preserved, though in a ruinous condition. The exterior is best viewed from the court-yard of the *Palazzo Valdamerini*, 102 *Via di Ripetta*. In the 12th cent. the Mausoleum was converted into a fortress by the *Colonnas*; in the 17th cent. the central dome was thrown down by an earthquake, and the building was afterwards used as an open-air arena. Until a few years ago the interior was occupied by a circus. — The obelisks mentioned at pp. 168 and 171 were erected beside the entrance to the Mausoleum in the 1st century.

On the right, in an expansion of the Corso, is *San Carlo al Corso* (Pl. I, 18), the national church of the Lombards, and the resort of the fashionable world. It was begun in 1612 by *Onorio Lunghi* and continued by *Martino Lunghi the Younger* and *Pietro da Cortona*; the tasteless façade was added in 1690 by *Cardinal Omodei*. Ceiling paintings in the interior by *Giacinto Brandi*. Over the high-altar is one of the finest works of *Carlo Maratta*: the Virgin recommending *San Carlo Borromeo* to Christ. (The heart of *San Carlo* is deposited under this altar.)

Beyond the *Via Condotti*, leading to the *Piazza di Spagna* (p. 151), and the *Via Fontanella di Borghese* (p. 205), prolonging the *Via Condotti* towards the W., begins the frequented part of the *Corso*, with numerous shops, and enlivened, especially towards evening, by crowds of carriages and foot-passengers.

On the right, No. 418 A, is the spacious *Palazzo Ruspoli*, built by Ammanati in 1586, with a fine marble staircase.

To the left, at the corner of the *Via Frattina* (No. 151), is the *Palazzo Bernini*, the vestibule of which contains a large figure representing 'Truth brought to light by time', by Bernini, an exaggerated example of the allegorical style of the time, but admirably executed.

In a long piazza on the right rises *San Lorenzo in Lucina* (Pl. I, 18), founded in the 4th cent. by a pious matron named Lucina, but frequently altered, for the last time in 1606. In the interior, by the 2nd pillar to the right, is the tomb of Nic. Poussin (d. 1665), erected by Chateaubriand; above the high-altar a Crucifixion by *Guido Reni*. This church was the scene of Pompilia's marriage (in Browning's 'The Ring and the Book').

On the right, at the corner of the *Piazza in Lucina* and the *Corso*, is the *Pal. Fiano* (Pl. I, 18), on the site of the *Ara Pacis*, set up by Augustus in B.C. 9 (remains, see p. 165). In front of this palace an ancient arch (removed in 1662) once spanned the *Corso* (reliefs, see p. 165).

The *Via delle Convertite* on the left leads to the *PIAZZA DI SAN SILVESTRO* (Pl. I, 18), which is embellished with a monument to the poet *Pietro Metastasio* (b. at Rome 1698, d. at Vienna 1782), by Gallori (1886). In the N.W. corner of the piazza rises the venerable church of *San Silvestro in Capite*, erected in honour of a piece of the head of John the Baptist still preserved here, by Paul I. (757-67) on the site of his own house. The entrance-court is ancient, but the church has been frequently rebuilt. The church now belongs to English Roman Catholics. Part of the monastery formerly connected with the church has been converted into the handsome *Post and Telegraph Office*, which has entrances from the piazza and the *Via della Vite* (p. 131). Another part of the old monastery contains the ministerial *Office of Public Works*. — Opposite *San Silvestro* is the English *Church of the Trinity* (p. 137), erected in 1874, with a handsome façade in the early-Renaissance style. — At No. 11, *Via di Mercede*, which leads to the E. from the *Piazza di San Silvestro*, is a tablet recording that *Sir Walter Scott* lived here when at Rome in 1832.

**ELECTRIC TRAMWAY** from the *Piazza di San Silvestro* to the *Railway Station* and thence to the *Piazza Venezia*, see No. 1 in the Appendix.

*Farther on in the Via del Corso*, to the right, is the *Pal. Verospi* (No. 374), now *Torlonia* (Pl. I, 18), erected by Onorio Lunghi, and restored by Alessandro Specchi. A loggia on the first floor is adorned

with pleasing mythological frescoes by Fr. Albani. A tablet placed on this house in 1892 records that Shelley lived here in 1819.

On the left, at the corner of the Via delle Convertite, is the large new *Palazzo Marignoli*, on the groundfloor of which is the Caffè Nazionale, better known as the Caffè Aragno. On the same side is the large establishment of the *Fratelli Bocconi*, built in 1886-87, beside which begins the *Via del Tritone* (p. 153). The *Via San Claudio*, between these 'palazzi', leads to the *Piazza di San Claudio*, in which is the *British Consulate* (p. 131).

To the right, at the corner of the Piazza Colonna, is the extensive *Palazzo Chigi*, begun in 1562 by *Giac. della Porta*, and completed by *C. Maderna*. The small collection of antiques and pictures is not open to the public. Admission to the 'Bibliotheca Chisiana', see p. 138.

The handsome **PIAZZA COLONNA** (Pl. II, 18), which here interrupts the Corso, is one of the busiest squares in Rome (military music on summer-evenings, comp. p. 199). In 1889, by the pulling down of the *Palazzo Piombino*, the piazza was extended on the E. as far the church of *Santa Maria in Via*, built by *Mart. Lunghi* the Elder in 1594.

The \***Column of Marcus Aurelius**, rising in the centre of the piazza named after it, is embellished like that of Trajan with reliefs from the emperor's wars against the Marcomanni and other German tribes on the Danube. The column consists of 28 blocks, besides the pedestal and capital, in all 95 ft. (100 ancient Roman ft.) in height, and has a staircase in the interior. In 1589 Sixtus V. caused the column to be restored and crowned with a statue of St. Paul, while he strengthened the pedestal and covered it with masonry. At that period it was ascribed to Antoninus Pius, after whom it was erroneously named.

The reliefs, which form 23 spirals around the column, are divided into two series by the figure of Victory writing upon her shield, about half-way up, on the E. side. The reliefs above refer to the Bellum Germanicum (172-173) against the Marcomanni and Quades; those below to the Bellum Sarmaticum (174-175) against the Sarmates, Iazyges, and Quades. The third spiral from the foot, on the E. side, illustrates the preservation of the Roman army by a sudden rain-storm, an incident which in the 4th cent. was explained as a miraculous response to the prayers of some Christian legionaries.

On the W. side of the piazza is a building with a portico of ancient Ionic columns from Veii, erected here in 1838 (on the ground-floor the trattorie 'Fagiano' and 'Colonna').

The streets running to the W., on the right and left of the portico, lead to the *Piazza di Monte Citorio* (p. 207). The street running to the S. leads to the left to the **PIAZZA DI PIETRA** (Pl. II, 18), on the S. side of which are eleven Corinthian columns, 41 ft. high, of a \***Temple of Neptune**, built by Hadrian and once possessing 15 in its length and 8 in its breadth. The eleven extant columns

belonged to the N. side of the temple. A portion of the wall of the cella is preserved in the adjoining building, once used as a custom-house (*Dogana di Terra*), now the Exchange. The reliefs representing conquered provinces, mentioned on p. 230, were among the decorations of the temple or of the colonnade surrounding it.—The Via de' Pastini leads hence to the *Pantheon* (p. 208), while the Corso is regained by the Via di Pietra to the left.

From the Corso to the Fontana Trevi by the Via delle Muratte, see p. 153.

Farther on in the Via del Corso, also on the left, where the street expands, we reach the \**Palazzo Sciarra-Colonna* (No. 239; Pl. II, 18), the finest of the whole street, erected at the beginning of the 17th cent. by *Flaminio Ponzio*, with a portal of later date. This palace once contained a famous picture-gallery (comp. p. 356).

Opposite is the imposing *Cassa di Risparmio*, or *Savings Bank*, by *Cipolla* (1868). The first side-street on the right leads to the church of *Sant' Ignazio* (p. 194), the next two side-streets to the *Collegio Romano* (*Museo Kircheriano*; p. 195). No. 307 in the Via del Corso, between the last two side-streets, is the *Palazzo Simonetti*. Opposite, a little back from the street, is the church of —

**San Marcello** (Pl. II, 18), mentioned as early as 499, re-erected by *Jac. Sansovino* in 1519, and entirely modernised in 1874. The façade (1683) is by *Carlo Fontana*.

The 4th CHAPEL on the right contains paintings by *Perino del Vaga*, completed after his death by *Dan. da Volterra* and *Pellegrino da Modena*, and the monument of Card. Consalvi (d. 1824), minister of Pius VII., by *Rinaldo Rinaldi*. The tomb of the English Cardinal Weld (d. 1837) and that of *Pierre Gilles* (d. 1555), the traveller, are also in this church.

The next side-streets are the Via Lata, leading to the right to the *Collegio Romano* (p. 195), and the Via Santi Apostoli, leading to the left to the Piazza Santi Apostoli (p. 202). To the right in the Via Lata is a quaint little fountain in the form of a man with a barrel ('Il Facchino'), removed from the Corso in 1872.

On the right side of the Corso, farther on, is the small church of **Santa Maria in Via Lata** (comp. p. 189), mentioned as early as the 7th cent., but in its present form dating from the 17th; tasteful façade by *Pietro da Cortona* (1660). From the vestibule a staircase ascends to an oratory (built by *Vignola*) in which St. Paul and St. Luke are said to have taught. Below this church and the *Palazzo Doria* lie extensive ancient walls, which once belonged to the *Saepta Julia*, an edifice begun by *Cæsar* and completed by *Agrippa*, for taking the votes of the national assembly, but afterwards used for games and as a market-place.

Adjoining Santa Maria in Via Lata is the beautiful *Palazzo Doria* (Pl. II, 18), with a 17th cent. façade towards the Corso; see p. 198.

Opposite rises the *Palazzo Odescalchi*, erected in 1887-88 in the "rentine style. Adjacent is the *Pal. Salvati*, by *Carlo Rainaldi*, pied in 1725-1800 by the French Academy of Art (p. 150).

The last corner-house on the right is the *Pal. Bonaparte*, formerly *Rinuccini*, erected in the 17th cent. by Mattia de' Rossi, where Madame Lætitia, mother of Napoleon I., died in 1836.

On the S. the Corso is terminated by the **PIAZZA DI VENEZIA** (Pl. II, 17; 48 ft. above the sea-level), from which the *Via Nazionale* (p. 165) runs to the left and the *Via del Plebiscito*, continued by the *Corso Vittorio Emanuele* (p. 215), to the right. The piazza, which is the central point of the Roman tramway-system (comp. the Appx.), is named after the imposing —

\**Palazzo di Venezia*, begun about 1455 by Pope Paul II. (before his accession) in the Florentine style, in which the effect is produced by massiveness (p. lxv). The stones were obtained from the Colosseum. The architect is uncertain; but Vasari is certainly wrong in ascribing the design to Giuliano da Majano. Meo del Caprino and Francesco del Borgo di San Sepolcro appear merely to have superintended its erection. The palace was presented in 1560 by Pius IV. to the Republic of Venice, with which it came in 1797 into the possession of Austria, and it is still the residence of the Austrian ambassador to the Vatican. The handsome two-storied court with arcades, by *Giacomo da Pietrasanta*, is little more than begun.

The E. side of the Piazza di Venezia is occupied by the *Palazzo Torlonia* (Pl. II, 17, 20), formerly the *Palazzo Bolognetti*, built about 1650 by C. Fontana, now the residence of Prince Don Giulio Torlonia, Duke of Ceri. Its N. corner has been removed to make way for the *Via Nazionale* (p. 165).

The narrow lane beside the Palazzo Venezia, continuing the line of the Corso, derives its name *Ripresa dei Bárberi* from the fact that the 'Barbary' horses used in the races of the Carnival were stopped here.

The N. SLOPE OF THE CAPITOL, in front of which we now stand, has been undergoing much alteration since 1885; several blocks of buildings have been pulled down to make room for the substructure of the *Victor Emanuel Monument* (p. 228). — To the left, at the beginning of the *Via di Marforio* (p. 260), which leads hence to the S.E. to the Forum (p. 241), is the *Tomb of Caius Publicius Bibulus* (Pl. II, 20), to whom the ground was granted by the Senate as a burial-place for himself and his family ('honoris virtutisqne caussâ', as the inscription records) towards the end of the republic. This point must therefore have lain outside the walls of Servius, as interments within their limits were prohibited.

The streets running to the E. debouch in the *Forum Trajanum* (p. 263). — Turning to the W., a few paces bring us to the small *Piazza San Marco*, with its gardens, and to —

*San Marco* (Pl. II, 17), incorporated in the S. side of the *Pal. di Venezia*. This church, said to date from the time of Constantine, was re-erected in 833 by Gregory IV., and adorned in 1485 by Giacomo

*da Pietrasanta* with a fine vestibule and probably with the coffered ceiling of the nave. The interior, restored in the 17th cent., was modernised by Card. Quirini in 1744.

**VESTIBULE.** Roman and ancient Christian inscriptions, built into the walls. St. Mark in relief, above the handsome inner principal portal. The **INTRUSION** is approached by a descent of several steps. With the exception of the tribune and the beautiful ceiling, all the older parts have been disfigured by restorations in the Baroque style. The Tribune, with its handsome pavement (*opus Alexandrinum*), lies several steps higher than the rest of the church. The mosaics (in the centre Christ; left, SS. Mark, Agapetus, and Agnes; right, SS. Felicianus and Mark escorting Gregory IV.) date from the most degraded period of this art and have been justly described as 'utter caricatures'. In the Right Aisle: 1st Chapel, Altar-piece by *Palma Giovane*, the Resurrection; 3rd Chap., Adoration of the Magi, *Merello*; at the end, adjoining the tribune, Pope Mark, an admirable old picture, perhaps by *Carlo Crivelli*. In the Left Aisle: 2nd Chap., Altar-relief, Greg. Barbarigo distributing alms, by *Ant. d'Este*. — The **SACRISTY** contains an altar and canopy by *Mino da Fiesole* and *Giov. Dalmata*.

On the same side of the square is the so-called *Madama Lucrezia*, the mutilated marble bust of a colossal female statue (priestess of Isis), which carried on conversations with the Abbate Luigi (p. 216), similar to those of Pasquin with the Marforio (comp. p. 217).

The Via di San Marco terminates in the *Via Aracoeli*, which to the left leads to the Piazza Aracali (p. 227) and the Capitol, and to the right to the Piazza del Gesù (p. 215).

#### b. Museo Kircheriano and Ethnographical and Prehistoric Museum. Doria and Colonna Galleries.

To the right and left from the S. end of the Via del Corso, 5-6 min. from the Piazza di Venezia, are several interesting **COLLECTIONS**. The *Museo Kircheriano and Ethnographical and Prehistoric Museum* is open daily; the *Doria Gallery* on Tues. and Frid. only; and the *Colonna Gallery* on Tues., Thurs., and Sat. (comp. pp. 140, 141).

The Via del Caravita, which diverges to the W. from the Corso beside the Savings Bank (p. 192) to the S. of the Piazza Colonna, leads via the small **PIAZZA SANT' IGNAZIO** (Pl. II, 18) almost straight on to the Pantheon. In the Piazza Sant' Ignazio rises the Jesuit church of —

**Sant' Ignazio** (Pl. II, 18), designed by the *Padre Grassi*, with a façade by *Algardi*. The building, begun by Card. Ludovisi in 1626, after the canonisation of the saint, was not completed till 1675.

The **INTRUSION** is decorated in the Baroque style. The paintings on the vaulting, dome, and apse, and the picture over the high-altar are by the *Padre Pozzo*, an able master of perspective, by whom the chapel of San Luigi Gonzaga, in the aisle to the right, was also designed. The perspective of the paintings on the ceiling and dome is correctly seen from the round marble slab in the centre of the nave. In the transept are two large marble reliefs: to the right, *Apotheosis of San Luigi Gonzaga*, on the left, *Annunciation*.

On the roof of this church is a *Time Ball*, regulated from the Observatory (p. 198), the fall of which at noon is the signal for the discharge of the time-gun at the Castello Sant' Angelo.

*The space between Sant' Ignazio and the Palazzo Grazioli* (p. 215), to the S., was occupied in antiquity by a famous Temple of Iu, and the excavations on this site have brought numerous ancient remains to light. Among these are the lions, sphinxes, and canop-

in the Capitoline Museum (p. 236), and the obelisks now in front of the Pantheon (p. 207), Santa Maria sopra Minerva (p. 210), and the railway-station (p. 159).

On the E. side of the Piazza Sant' Ignazio, at the corner of the Via del Seminario, is the *Palazzo Borromeo*, which since 1873 has been the seat of the *Universitas Gregoriana*, belonging to the Jesuits. This institution, which has superseded the Collegio Romano (see below), confers degrees (*laurea*) in theology, canon law, and philosophy. — Opposite is the *Ministry of Posts and Telegraphs* (Pl. II, 18).

On the S. the choir of Sant' Ignazio adjoins the —

**Collegio Romano** (Pl. II, 18), an extensive building erected at the end of the 16th cent., under Gregory XIII. and Sixtus V., by *Bart. Ammanati*. The massive principal façade looks S. towards the Piazza del Collegio Romano, where also is the entrance to the *Liceo Ennio Quirino Visconti*, established in this wing. — A side-entrance, on the E. side of the building, in the Via del Collegio Romano, parallel to the Corso, admits to the *Biblioteca Vittorio Emanuele* (p. 138) and (on the third story) to the —

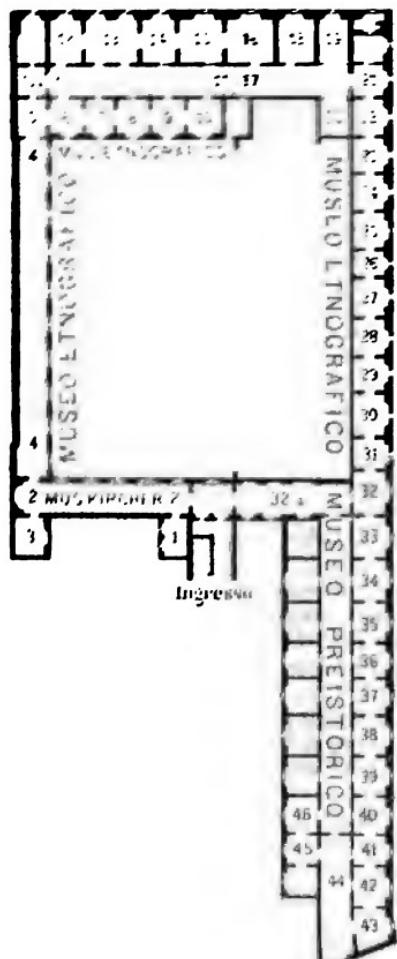
\***Museo Kircheriano**, founded by the learned *Athanasius Kircher*, born near Fulda in 1601, a Jesuit and teacher at Würzburg in 1618, afterwards professor of mathematics at the Collegio Romano, and celebrated for his historical, mathematical, and scientific researches (d. 1680). Since 1870, when the collections became the property of the State, the Graeco-Roman and Christian antiquities have been combined in a special section, while the ethnographical specimens were transferred to the rich and much more extensive \*Ethnographical and Prehistoric Collection (*Museo Etnografico-Prestistorico*), opened in 1876. The director is *Commendatore Pigorini*. Adm., see pp. 140, 141; catalogue, see *Helbig and Reisch*, Collections of Antiquities at Rome, vol. ii, pp. 415-459.

We first enter the old **MUSEO KIRCHERIANO**. — In the Corridor (Pl. 2) to the left of the entrance are ancient mosaics on the floor; on the walls are terracotta reliefs of the kind used in antiquity to decorate the walls of tombs and villas: No. 40, Nile scene; 229. Penelope and Ulysses with the nurse; also Etruscan cinerary urns in terracotta, some with the painting preserved. The show-cases contain small articles in bronze, iron, ivory, and bone, and a large collection of antique Roman and Italian bronze coins (*aes grave*). The cabinets by the walls contain terracotta figures (chiefly votive), lamps, terracotta vessels, and small objects in glass and ivory. In Case III, to the left: Silver goblets found in the mineral spring at Vicarello (p. 97), among which are four in the form of milestones and inscribed with the names of the chief stations on the route from Gades (*Cadiz*) in Spain to Rome; a book consisting of 7 plates of lead inscribed with mystical symbols (believed to be a mystical book of the *Basilidian Gnostics*); leaden tablet inscribed with a love-charm (*these both on the bottom-shelf*). — Opposite, 3rd Cab. to the right

(No. VIII): Large bronze tablet with a dedicatory inscription to Marsyas in the Faliscan dialect; above an inscription with a bronze seal, bearing the inscription 'I have run away, catch me, if you measure me to my master Zenobius, you will receive a soldier', generally supposed to have been intended for a slave, but more probably a dog-slayer. — In the fish (i.e. to the right (No. VII) are leaden water-pipes and (on the lower shelves) projectiles for slings.

Room (Pl. 1) at the beginning of the corridor. In the centre is the famous "Ficoroni Cista" (formerly in the possession of Ficoroni, the antiquarian), found near Palestrina in 1741. It is a toilet-casket of cylindrical form, adorned with admirably engraved designs from the story of the Argonauts, ranking among the most beautiful antique works of the kind.

When the Argonauts on their voyage to Colchis reached the land of the Berykes, the king Amycus prevented them from using a spring of water until he had been vanquished by Pollux in a boxing-contest. The central point of the design (compare the copy hanging to the left of the door) represents the punishment of the vanquished king, who is bound to a tree by the victor. To the right is Athena, above whom is a Nike with a victor's wreath for Pollux. In front are Jason and Hercules. Then appears the ship Argos; the Greeks drinking at the spring; and an Argonaut practising boxing, mimicked by a corpulent Silenus. — The feet and the figures on the lid are of inferior workmanship. On the latter are the inscriptions (3rd cent. B.C.): 'Novios Flavios med Romai (me Romae) fecid', and 'Dindia Macolina fleal dedit' (comp. Introd.).



An ancient Bronze Chair (bisellium) inlaid with silver. — By the

Also in the centre is a

first window: Bronze figure of a Boy in whose extended arms was a large basin (fountain-figure). — The wall-cases contain Egyptian wooden and bronze statuettes, Etruscan idols, small bronze figures of the Roman period, weapons, candelabra, etc. In Case I, upper shelf to the right, is a *Head of Apollo*, after Praxiteles (eyes originally inserted). In Case III is a fragment of a Greek mirror-case with a delicately worked relief of a contest of giants.

The room (Pl. 3) at the end of the corridor contains early-Christian tombstones and sarcophagus-reliefs. In the centre is a piece of wall-plaster from the Pædagogium on the Palatine (comp. p. 271), with a *Caricature of the Crucifixion* scratched upon it: a man with the head of an ass, affixed to a cross, with a praying figure at the side, and the words 'Αλεξανδρεος εστε θεος (Alexamenos worships God).

This probably represents the sarcastic wit of an imperial page at the expense of some Christian companion. The ass's head is supposed to be a reference to the birth of Christ in a stable; but it is certain (*Tacitus, Hist. V. 8, 4*) that the worship of asses was attributed by the Romans to the Jews even before the birth of Christ. Another theory recognizes the graffito as a monument of the intermingling of religions that prevailed in the first century of our era, to which Christianity was no exception. On this theory the author of the sketch might have belonged to the Gnostic sect of the Sethians, who hailed from Egypt and identified Christ with Seth, the son of Adam, and Seth again with the ass-headed Egyptian deity Seti or Seth. The charges of ass-worship brought by the Romans against the Christians had reference to the representations of this sect.

The cabinets contain mediæval and Oriental curiosities forming part of the original Kircher collection.

In the long corridor opening opposite this room begins the ETHNOGRAPHICAL COLLECTION (*Museo Etnografico*). In the corridor (Pl. 4) are objects from the *Polar Regions* and from *North and South America*. — The next five rooms (Pl. 5-10) represent the South Sea Islands, divided into three groups: *Melanesia*, *Polynesia*, and *Micronesia*. — In the next corridor (Pl. 11), Boats and other objects, from various countries. In the adjoining cabinet (Pl. 11 a), Embroidered mantle from Mexico, time of Fernando Cortez. — Then a series of rooms with articles from *Australia* and *Oceania* (Pl. 12-14); *South Africa*; the *Sudan* and districts of the upper Nile (Pl. 15, 16); *Abyssinia* and *Shoa* (Pl. 16-19; numerous gifts from African chiefs to the king and queen of Italy), and other countries of *East Africa* (Pl. 20-24); *Burma* (Pl. 25); *China* (Pl. 26); *India* (Pl. 27); *Indo-China* (Pl. 28); *Japan* (Pl. 29, 30); *Syria*, *Arabia*, *Siam* (Pl. 31).

The PREHISTORIC COLLECTION (mainly of Italian origin) begins here. Stone age (Pl. 32-35); in Room 32 a., adjoining 32, are models of megalithic monuments (menhirs and dolmens) from Terra d'Otranto; model of a Sardinian *Nuragh*, or conical tower supposed to have been erected by the aboriginal inhabitants of Sardinia as a refuge in case of hostile attack. — The following rooms (Pl. 36-38) contain objects of the bronze age. — Weapons of the bronze

and iron ages; statuette of a warrior with double-horned helmet from Sardinia (Pl. 39). — Iron age (Pl. 40-42).

The last room in this series (Pl. 43) contains the chief boast of the collection, viz. the \*Treasure of Praeneste, found in a tomb at Palestrina (p. 412) in 1876, probably once in the possession of a ruler of Praeneste at the beginning of the 7th cent. B.C.

The chief objects are exhibited on the CENTRAL SHELF: No. 1. *Gold Breast (or Head) Ornament*, with 131 lions, horses, and other fantastic animals attached to it in rows, adorned with rows of minute gold points; 4, 5, 6. *Cylinders of thin gold*, ornamented with delicate granulated work. No. 2. Golden fibula; 26. Fragments of a *Silver Bowl with Gilt Reliefs*, in the Egyptian style: Victorious king and Ammon-Ra, History of Osiris; above the wing of the hawk in the interior design, in Phoenician letters, is the name of the maker or original possessor 'Esmunai ben Asto'; 20. *Two-handled Beaker* of dull gold; 25. Flat *Silver Bowl with Gilded Reliefs* (royal hunting-scenes, horses, and birds). 23. Large *Globular Silver-Gilt Goblet*, with six snakes forming the handles; the bowl is decorated with rows of figures of armed men, wild beasts, and birds. 24. *Silver-gilt bowl*, the interior of which is enriched with two rows of horses, oxen, birds, and trees; found adhering to an iron axe, much rusted, which has taken the impression of part of it. — On the central shelf also: 27, 28. Two daggers; blue glass bowl; ivory reliefs to be inlaid with wood; etc.

UPPER SHELF: 72. Very primitive *Tripod* of bronze and iron, with three human figures on the edge looking into the interior, and three animals; 81. Large bronze stand, in the form of a blunted cone. — LOWER SHELF: 76. Fragments of a large *Cauldron* of hammered bronze, with griffins' heads as handles; fragments of bronze plates hung on the walls of the tomb.

Finally come one room with prehistoric relics from Switzerland, France, Scandinavia, and Hungary (Pl. 44), and several others (Pl. 45-49) with American antiquities (Mexican masks, Peruvian vessels and mummies).

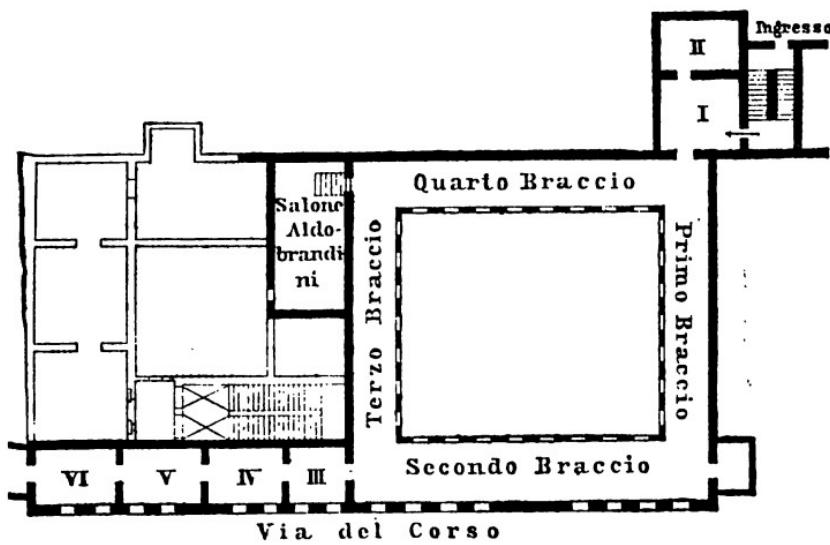
The small OBSERVATORY in the Collegio Romano, which acquired a European reputation under *Padre Secchi* (d. 1878), is shown in the morning to visitors with an introduction. The present director is the *Commendatore Tacchini*.

From the small PIAZZA DEL COLLEGIO ROMANO (Pl. II, 18), the *Via di Piè di Marmo* (so called from a colossal marble foot at the corner of the *Via Santo Stefano del Caccio*) leads to the W. in a few minutes to *Santa Maria sopra Minerva* (p. 210). — Opposite the Collegio Romano, next to the choir of *Santa Maria in Via Lata* (p. 192), rises the extensive —

\**Palazzo Doria* (Pl. II, 18), one of the most magnificent palaces in Rome. The E. façade, by *Valvasori*, fronts the Corso, see p. 192. The court in the interior is surrounded by arcades. The N. façade, by *Pietro da Cortona*, is in the Piazza del Collegio Romano; and here (No. Ia) is the entrance to the —

\**GALLERIA DORIA* on the 1st floor (adm., see pp. 140, 141; fee  $\frac{1}{2}$  fr.; catalogue 1 fr.). In winter the galleries and other rooms are very cold. — The Doria Gallery resembles the other Roman collections in possessing examples of different schools, but the founders have shown a preference for works of the 17th century. Among the most

interesting of the older paintings will be noted the Madonnas of *Niccoldo Rondinelli*, a little-known master of the close of the 15th cent. who is one of Giov. Bellini's ablest followers. *Raphael*, the prince of cinquecentists, is represented by the portraits of two Venetian scholars. The Joanna of Aragon is a copy only. *Titian's Daughter of Herodias*, and a portrait by *Lor. Lotto* are admirable Venetian works. The portrait of Andrea Doria by *Sebastian del Piombo* is not Venetian in character, but is admirable from the faculty displayed by the master of imparting an air of grandeur and dignity to a forbidding subject. This work, however, and the coldly aristocratic portrait of Gianettino Doria by *A. Bronzino*, have been removed from the gallery to the private apartments of the prince and are not shown to the public.



The colouring of the portrait of Pope Innocent X., by *Velasquez*, is strikingly rich; the skilful manner in which the three shades of red are blended should be particularly noticed. *Garofalo*, though not a master of the highest rank, has produced an admirable work in his Nativity of Christ. The landscape-painters of the 17th cent. are also well represented. In the landscapes of *Annibale Carracci* we observe a conflict between historic and scenic imagination, and the obtrusion of the former at the expense of harmony of effect. The pictures by *Salvator Rosa* are not among his best works, but Claude Lorrain's landscapes are justly admired. His 'mill', and the landscape with the temple of Apollo, may be regarded as models of ideal landscape; the effect is produced by the beauty of the lines.

and the skilful gradations of distance. — The Netherlands Schools of the 15th and 17th cent. are scantily represented, but some of the pictures, as *Memling's Descent from the Cross* (not at present in the gallery), and *Lierens' Sacrifice of Abraham*, are worthy rivals of their Italian neighbours.

We ascend the staircase and ring at the top. We first enter —

Room I. On the wall opposite the window: 15. *Domenico Cresti*, Birth of John the Baptist; 16. *Bonifazio the Elder*. Holy Family. — Room II, to the right. On the wall opposite the door: 30. *Garofalo*, Holy Family; 31. *Tiarini*, St. Dorothea; 35. *Guercino*, John the Baptist. — From the first room we now enter the 'Galerie' surrounding the arcaded court mentioned on p. 198. — Straight in front is the —

I. GALLERY (*Primo Braccio*). Immediately to the left, 453. *Parenzano*, Temptation of St. Antony. Then, beyond the pillar, *Antonale Carracci*, 55. Assumption, 56. Flight into Egypt. To the right, opposite, 109. *School of Michael Angelo*, Christ on the Mt. of Olives; 110. *J. Both*, Landscape with the Flight into Egypt. On the left again, *German School*, 65. Portrait of a man, signed 'at the age of 40, 1545'; 66. Portrait of a woman, signed 'at the age of 36, 1545'; \*68. *Claude Lorrain*, 'The Mill', a masterpiece; *Parmigianino*, 70. Madonna and Child, 71. Holy Family; 72. *School of Michael Angelo*, Crucifixion; \*76. *Annibale Carracci*, Pieta; \*79. *Claude Lorrain*, Landscape with a temple of Apollo; 81. *Teniers the Younger*, Rustic festival; 57. *Ann. Carracci*, Adoration of the Magi. Opposite, 94. *School of Garofalo*, Betrothal of St. Catharine; 95. *J. Both*, Landscape with the journey to Emmaus. On the left again, 85. *Claude Lorrain*, Landscape with mythological figures; 87. *Fra Paolino da Pistoia*, Holy Family; 88. *Dosso Dossi*, Dido lamenting; 58. *Ann. Carracci*, Entombment. — At the end of this gallery, to the left, is a CABINET containing the gems of the collection: to the left, \*112. *Raphael*, Andrea Navagero and Agostino Beazzano, two Venetian scholars, of the master's Roman period; \*113. *Velasquez*, Pope Innocent X.; 114. *Tintoretto*, Portrait of an old man; 116. *Unknown Master*, Portrait of Machiavelli; 119. *Dutch Master*, Portrait of a woman. — Opposite the exit from the cabinet is the —

II. GALLERY (*Secondo Braccio*), which contains 121. *Massolino*, Massacre of the Innocents, besides a few antique Roman sculptures, and Jacob wrestling with the angel, a group in marble of Bernini's school. — At the end of this gallery we enter a series of five rooms. — Room III. To the left, 122. *Chiodarolo*, Madonna and Child; 123. *School of Garofalo*, Holy Family; to the right, 133. *Mosè Valentini*, Cimon and Pera; 138. *Luca Giordano*, Massacre of the Innocents. — Room IV. To the right, 160, 161. *Paul Bril*, Landscapes; 162. *Orisonte*, Landscape; 169. *Wenix*, Fruit-seller. — Room V. To the left, 179. *Lod. Carrucci*, St. Sebastian; to the right, 183. *Orisonte*, Landscape; 196. *Caravaggio*, Herdsman; 200. *Bouwmeester and Maratti*, Capture of the town of Castro in 1649, con-

of the chief military exploits of Innocent X.—Room VI. To the right, 219. *Salvator Rosa*, Landscape; 223. *Busiri*, Landscape; 228. *Salvator Rosa*, Belisarius; 234. *Tempestino*, Landscape.—CABINET. To the left, 236, 237. *Dutch School*, Landscapes; 241. *Paul Bril*, Hunting-scene; to the right, *Vanvitelli (Van Witel)*, Landscape; 249, 250. *Dutch School*, Landscapes. This cabinet also contains three *Busts* of members of the Doria family.—We retrace our steps and, turning to the left on quitting R. III, enter the —

III. GALLERY (*Terzo Braccio*). To the left, 253. *Bolognese School*, Mary Magdalen; 254. *Garofalo*, Holy Family and two Franciscans; 257. *Sassoferrato*, Holy Family; 258. St. Hubert, from an engraving by *Dürer*. Opposite, 326. *Bissolo*, Circumcision. On the left again, 265. *Titian*, Portrait; 267. *Padovanino*, Entombment; 273. *Claude Lorrain*, Landscape with the Flight into Egypt; \*278. *Garofalo*, Visitation (1518); 279. *Valkenborch*, Rustic scene; 286. *P. Bril*, Creation of the animals; 290. *Brueghel*, Holy Family; \*292. *Saraceni*, Repose on the Flight into Egypt; \*294. *Bordone*, Venus, Mars, and Cupid; 265. *Poussin*, Copy of the Aldobrandini Nuptials (p. 336). Opposite, 311. *Solaro*, Bearing of the Cross; 296. *Guido Reni*, Madonna and Child; 301. *Boccaccino*, Madonna and Child with saints; 303. *Mazzolini*, Christ in the Temple (the spiral columns recall those of the baldacchino in St. Peter's); 304. *Copy of Raphael*, Madonna del Passeggio; 374. *Giov. Bellini*, Madonna and Child; 375, 376. *Rondinello*, Madonna and Child.—A few steps descend to the left to the —

SALONE ALDOBRANDINI, also used as the copying-room, to which the finest pictures in the collection are frequently brought. On the walls: 335, 336, 343, 344, 359, 362. Landscapes by *Gasp. Poussin* and his followers; 355. *Guercino*, St. Agnes.—Antiquities: on the steps to the right, corresponding to those at the entrance, Replica of the so-called Artemis of Gabii in the Louvre; in front of the fireplace, Ulysses escaping from the cave of Polyphemus; in the centre of the wall opposite the entrance, Archaistic statue of the bearded Dionysus; in the centre, Young Centaur (entire front part modern) and a round Ara with delicate ornamentation.—We re-ascend the steps and enter the —

IV. GALLERY (*Quarto Braccio*). 383. *School of Ferrara*, Expulsion of the money-changers; 386. *Dosso Dossi*, Portrait; 387. *Quentin Massys*, Money-changers quarrelling; 388. *Lorenzo Lotto*, St. Jerome; 390. *Pordenone*, Portrait; 391. *Teniers*, Genre-scene; 392. *School of Rubens*, Portrait; 394. *Van Dyck*, Portrait; 396. *Brueghel the Elder*, Air (the other elements, see p. 202); 399, 400. *Domenichino*, Landscape with the history of Tobias; 402. *Jan Lievens*, Abraham's sacrifice; 403. *Brueghel*, Earth; 404. *Venetian School*, Portrait; 408. *Rubens*, Portrait of his confessor; 410. Dutch Copy of *Raphael*, Joanna of Aragon; 412. *Lucas van Leyden*, Repose on the Flight into Egypt; \*414. *Titian*, Daughter of Herodias (early work);

424. *Brueghel*, Water; 429. *P. Bril*, Creation of Eve; 430. *Ortolano*, Nativity; 431. *Brueghel*, Fire; 433. Old copy of *Giorgione's Concert* (in the Palazzo Pitti); 434. *Correggio* (?), Triumph of Virtue, unfinished, dead colouring in tempera (according to Morelli a French copy of a painting in the Louvre with slight alterations); 439. *Rubens* (?), Portrait; 443. *Sassoferrato*, Madonna.

The Via della Gatta, skirting the W. side of the Palazzo Doria ends to the S. in the Via del Plebiscito (p. 215), opposite the Palazzo Venezia.

Returning to the E. from the Piazza del Collegio Romano, past Santa Maria in Via Lata (p. 192), to the Corso, and thence continuing straight on by the Via Santi Apostoli, we reach the PIAZZA DI SANTI APOSTOLI (Pl. II, 21). The E. side of this oblong space is occupied by the church of the Santi Apostoli and the main façade of the Palazzo Colonna; and the S. end is skirted by the Via Nazionale (p. 165).

The church of the Santi Apostoli was founded by Julius I. (337-352) in honour of SS. Philip and James, re-erected under Pelagius I. (555-560) and under Clement XI. by *Franc. Fontana* in 1702, and restored after a fire in 1871. The vestibule, erected by *Giac. di Pietrosanta* (?) for Julius II. (while cardinal), the only part of the building earlier than 1702, contains (left) the monument of the engraver Giov. Volpato by *Canova* (1807), and (right) an admirable ancient eagle in a garland of oak-leaves, from Trajan's Forum.

INTERIOR. At the end of the right aisle, to the left, over the entrance to the sacristy: Monument of Clement XIV. by *Cesares*; on the pedestal Charity and Temperance. In the tribune, with altar-piece by *Maretori* (said to be the largest in Rome), are the monuments erected by Sixtus IV. to his two nephews, the Cardinals Riario: on the left that of Pietro (d. 1474), partly by *Mino da Fiesole*, and on the right that of Raffaello (d. 1521). Beneath the latter is the tomb of Giraud (d. 1505), husband of the niece of Julius II. On the vaulted ceiling of the tribune, Fall of the Angels, a fresco by *Giov. Odassi*, in the baroque style, but of striking effect. The older church was decorated by *Melozzo da Forlì*, a fine fragment of whose frescoes is now in the Quirinal (p. 169), and others are in the sacristy of St. Peter's (p. 314).

The adjacent monastery, in the corridor next to the church, contains a monument to *Michael Angelo*, who lived and died in the parish of Santi Apostoli, and the tomb of *Card. Bessarion* (d. 1472).

The \*Palazzo Colonna (Pl. II, 21), an extensive pile between the Piazza Santi Apostoli and the Via Pilotta, bounded on the S. by the Via Nazionale (p. 165), was begun by Martin V. (Colonna) in the beginning of the 15th cent., and much extended and altered in the 17th and 18th centuries. The \*GALLERIA COLONNA on the first floor (adm., see pp. 140, 141;  $\frac{1}{2}$  fr. on leaving; catalogue 1 fr.) is entered from No. 17 Via della Pilotta (pp. 153, 168), at the back. *The street is spanned by three arches connecting the upper floor of the palace with its garden* (p. 204).

*In the vestibule is an antique figure of a girl playing with astragali, described as a 'Daughter of Niobe'.*

I. Room. From right to left: 8. *Tintoretto*, Narcissus, in a fine landscape; 4. *Pietro Novelli*, Marcantonio Colonna; 2. *Girol. Musiano*, Vittoria Colonna, the friend of Michael Angelo; 1. *Lor. Lotto* (?), Card. Pompeo Colonna (?), much damaged; 19. *Tintoretto*, Adoration of the Holy Ghost, with four half-length portraits beneath; 21. *Ag. Carracci*, Pompeo Colonna; 18. *Brontino*, Venus and Cupid; 17. *Hieron. Bosch* (not *Cranach*), Temptation of St. Antony; 15. *Van Dyck*, Lucrezia Colonna; 14. *Dom. Ghirlandajo* (?), Reconciliation between the Romans and Sabines; \*13. *Bonifasio I.* (not *Titian*), Madonna with saints (an early work); 12. *Pietro Novelli*, Isabella Colonna and her infant son Lorenzo Onofrio; 11. *Piero di Cosimo* (not *Dom. Ghirlandajo*), Rape of the Sabine women; \*10. *Palma Vecchio*, Madonna with St. Peter and the donor. — The 16th cent. Renaissance column of red marble (*Columna Bellica*) in the centre of the room, with scenes from a campaign in relief, is the emblem of the Colonna family.

A flight of seven steps, on which a cannon-ball fired into the city during the bombardment of 1849 has fixed itself, descends to the —

II. Gallery, with gorgeous decorations by *Antonio del Grande* and *Girolamo Fontana*, and ceiling-paintings by *Coli* and *Gherardi* (Battle of Lepanto, 8th Oct., 1571, which Marcantonio Colonna at the head of the papal fleet assisted in gaining). On the walls are mirrors painted with flowers (by *Mario de' Fiori*) and putti (by *C. Maratta*). The antique statues and reliefs here are of no great value and most of them are freely restored. Paintings: right wall, 38. *Scip. Gaetano*, Family group of the Colonnas (1581); 36. School of *Van Dyck*, Don Carlo Colonna, equestrian portrait; 32. *Franc. Albani*, 'Ecce Homo' between two angels; 49. *Sustermanns*, Fed. Colonna. Left wall: 30. *Jac. Tintoretto*, Double portrait; 31. *N. Poussin*, Cimone and Eligenia (Boccaccio's Decamerone V, 1); 39. *Niccold (Alunno) da Foligno*, Madonna rescuing a child from a demon. Under the fourth window is a beautiful Greek relief of a dead youth.

III. Room. Twelve water-colour \*Landscapes by *Gaspard Poussin*, which are among his finest works and the most valuable in this gallery. Some of them are unfavourably hung, but every one of them will repay careful inspection (entrance-wall: 54, 55, 87-89; opposite, 69; on the left wall, 56, 68; on the right wall, 84, 85, 76, 77). The subjects include a mountain-road close to a profound ravine, a bleak plain lashed by a storm, a calm lake enclosed by majestic trees, a riven rocky landscape with waterfall, and various other scenes. Notwithstanding the simplicity and uniformity of the materials used, these works will not fail to interest by the excellence of the composition and drawing. — Left wall: 62. *N. Poussin*, *Metamorphosis of Daphne*. Also, large cabinet with ivory carving by *Frans* and *Dom. Steinhard* (in the centre, the *Last Judgment*, after *Michael Angelo*).

IV. Room. Ceiling-painting by *Batoni* and *Luti* (in honour of Martin V.). Entrance-wall: Over the door, 92. *Paris Bordone* (not *Bonifazio*), Madonna and saints; \*90. *P. Veronese*, Portrait of a man; 118. *Holbein* (?), Lor. Colonna. Right wall: \*116. *Paris Bordone*, Madonna with saints (darkened); 115. *Ann. Carracci*, Bean-eater; 114. *Domenico Puligo*, Madonna; 112. *Spagna*, St. Jerome, noteworthy; 111. *Albani*, Rape of Europa. Exit-wall: 109. *Girolamo da Treviso* (?), Portrait, described without evidence as Poggio Bracciolini; 106. *Bronzino*, Holy Family; 107. *Titian*, Monk (the name Onuphrius Panvinius is erroneous); 104. *Giov. Bellini*, St. Bernard. Window-wall: 96. *Guido Reni*, St. Agnes; *Tintoretto*, 94, 95. Two portraits.

V. Room. Throne-room, with handsome old Persian carpet. Above the table on the right is a chart said to have been used by Marcan-tonio Colonna at the battle of Lépanto (p. 203); above the table on the left is the diploma of honour sent to him by the Roman senate after the battle.

VI. Room. Entrance-wall: 122. *Parmeggianino*, Holy Family; 121. *Innoc. da Imola*, Same subject. 120, 123. Two Madonnas surrounded by smaller circular pictures of the joys and sorrows of the Virgin, by a Dutch master of the 16th cent., erroneously attributed to *Van Eyck*; of miniature-like execution. Right wall: 130. *Gentile da Fabriano* (more probably *Stefano da Zevio*), Madonna; 182. *Giulio Romano*, Madonna (comp. p. lxxiii); 131. *Catena* (?), Madonna; 133. *Melozzo da Forlì* (more probably Florentine School), St. Rochus; 134. *Jacopo degli Avanzi*, of Bologna, Crucifixion; 135. *Giov. Santi* (father of Raphael), Portrait; 136. *Bugiardini*, Madonna. Exit-wall: 140. School of *S. Botticelli*, 141. *Longhi*, Madonnas.

The VILLA COLONNA, or garden of the palace (comp. p. 202), which is entered by visitors only at Via del Quirinale 15 (p. 170), is open on Wed. (fee to the gardener). It contains several antiquities, fragments of a colossal architrave from the so-called *Frontispizio di Nerone*, a building pulled down about 1620, to which the legend now relates of the Torre delle Milizie (p. 168) formerly attached, and considerable portions of the brick-walls of the *Thermae of Constantine* (?), which formerly extended over the entire Piazza del Quirinale (p. 168). The terrace commands a good survey of the city.

#### c. From the Piazza di Spagna to the Ponte Sant' Angelo.

The OMNIBUSES plying between the Piazza di Spagna and the Vatican do not traverse the direct route described below, but go through side-streets (comp. Appendix, No. 19).

The chief side-street diverging from the N. portion of the Via del Corso is the VIA CONDOTTII (Pl. I, 18), which, with its W. continuation the Via Fontanella di Borghese, forms the shortest route between the strangers' quarter near the Piazza di Spagna and the Vatican quarter (about 18 min. walk to the Ponte Sant' Angelo). The street contains nothing of interest beyond its fine shops, for trinkets, mosaics, jewellery, photographs, etc. It crosses the Corso to the S. of San Carlo (p. 189).

On the other side of the Corso the street takes the name of VIA FONTANELLA DI BORGHESE (Pl. I, 18). Behind us the church of Santissima Trinità de' Monti (p. 151) forms a handsome termination to the street. The chief building is the —

**Palazzo Borghese** (Pl. I, 15, 18), begun by order of Card. Dezza in 1590 by *Mart. Lunghi the Elder*, and completed by *Flaminio Ponsio* (d. 1615) by order of Paul V., through whom it came into the possession of the Borghese family. The \*COURT is surrounded by a tasteful colonnade in two stories, with clustered granite columns, and contains three ancient colossal statues. Behind lies the small garden, containing three baroque fountains by *Carlo Rainaldi*, and some trifling antiquities. The groundfloor, which formerly contained the celebrated picture-gallery, removed to the Villa Borghese in 1891 (p. 181), is now occupied by Sangiorgi, the dealer in antiquities (p. 133). The decoration of the first room, executed by *Carlo Villani* in grisaille and gold, is noteworthy, as is also the seventh room, the walls of which are covered with mirrors, painted in oil with Cupids (by *Ciro Ferri*) and wreaths of flowers (by *Mario de' Fiori*). — The W. side of the Palazzo Borghese faces the little Piazza Borghese. The *Palazzetto Borghese*, on the opposite side of this piazza, is said to be the 'Palazzo Clementi' of 'Mademoiselle Mori' (p. xxviii).

The street skirting the long S.W. side of the Palazzo Borghese leads to the site of the old harbour, *Porto di Ripetta*, whence a temporary iron bridge now crosses the river to the Prati di Castello (p. 304). The picturesque rococo flight of steps built at the harbour by Clement XI. have been sacrificed to the regulation of the Tiber. A large permanent bridge (*Ponte Cavour*; Pl. I, 15) is under construction here.

To the right in the *Via di Ripetta* is the church of *San Rocco* (Pl. I, 15), built in 1657 by Giov. Ant. de' Rossi, a little beyond which is a quaint fountain. — To the left, farther to the N., is a building erected about 1840, with a central part in the shape of a horseshoe (*Il Ferro di Cavallo*), now containing studios belonging to the *Accademia di Belle Arti*, or *di San Luca* (p. 261). — The N. end of the *Via di Ripetta* debouches in the Piazza del Popolo (p. 117).

Beyond the Piazza Borghese the street assumes the name of VIA DEL CLEMENTINO (Pl. I, 15), and intersects the *Via di Ripetta* (see above) and the *Via della Scrofa* (see below), which here unite. To the left in the *Via del Clementino* is the new *Palazzo Galitzin*, an imitation of the Pal. Giraud (p. 304), in front of which is the little Piazza Nicosia. Farther on the street is known as the *Via di Monte Brianzo*. At the end of this, to the left, is the *Albergo dell' Orso*, one of the few remaining mediæval private houses of Rome. From the little piazza farther on, the new *Ponte Umberto* (Pl. I, 15) spans the river to the right, while the Lungo Tevere Tordinona (formerly *Via Tordinona*) skirts the Tiber to the *Ponte Sant' Angelo* (p. 301), reached in about 10 min. from the Palazzo Borghese.

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Turning to the S. from the *Via del Clementino*, we enter the VIA DELLA SCROFA (Pl. I, II, 15), which leads direct to *San Luigi de'*

Francesi (p. 212). In the third cross-street to the right (*Via Portoghesa*) is the mediæval *Torre della Scinia*, usually identified as 'Hilda's Tower', described by Hawthorne in his 'Marble Faun' (p. 238). Taking the next cross-street, we reach the piazza and church of —

\***Sant' Agostino** (Pl. II, 15). The latter was erected by *Giac. da Pietrasanta* in 1479-83 by order of Card. d'Estouteville, the protector of the Augustinians, on the site of an old oratorium. This was the first domed ecclesiastical edifice in Rome. The interior, in the form of a Latin cross, was restored in 1750, and finally in 1860, when it was adorned with frescoes by *Gagliardi*.

**INTERIOR.** On the entrance-wall a Madonna and Child ('Madonna del Parto'), in marble, by *Jac. Sansovino*, surrounded by numerous votive offerings. — In the **NAVE**, on the 3rd pillar to the left, *Raphael's* Prophet Isaiah, holding a scroll with the words from Is. xxvi, 2, painted in 1512, but partly retouched by *Dan. da Volterra* and much injured. In the execution of this work the great master has been visibly influenced by that of Michael Angelo in the Sistine Chapel. In the 2nd Chapel in the **RIGHT AISLE**, *Nucci's* free copy of the lost *Madonna della Rosa di Raphael*; in the 4th, Christ delivering the keys to Peter, a group by *Giov. Batt. Cottignola*. — The **RIGHT TRANSEPT** contains the chapel of St. Augustine with an altar-piece by *Guercino*: St. Augustine between John the Baptist and Paul the Hermit.

The **HIGH ALTAR** was decorated by *Bernini*; the picture of the Madonna is said to have been painted by *St. Luke*, and brought from the church of St. Sophia at Constantinople. In the chapel on the left of this is the tomb of St. Monica, mother of Augustine, by *Isata da Pisa*, almost completely destroyed in 1780; altar-piece by *Gottardi*.

The 2nd Chapel in the **LEFT AISLE** contains a fine group in marble (St. Anna, Mary, and Jesus) by *Andrea Sansovino* (1512), executed at the expense of Joh. Goritz (Coricium) of Luxembourg and originally placed under *Raphael's* Isaiah, which was also painted for Goritz.

To the right of the church is the entrance to the *Biblioteca Angelica*, founded in 1604 (adm., see p. 138).

Proceeding from the Piazza *Sant' Agostino* straight through the archway, we reach the piazza and old church of *Sant' Apollinare* (Pl. II, 15), rebuilt in 1552, and finally in 1750 by *Fuga*. — Opposite is the *Pal. Altemps*, of the 16th cent., completed by the elder Lunghi, possessing a handsome double court with arcades and a few antiques. It is now ecclesiastical property.

The **VIA DE' CORONARI** (Pl. II, 15, 12), running to the W. between the Piazza *Sant' Agostino* and Piazza *Sant' Apollinare* and the Piazza Navona (p. 212), ends near the Ponte *Sant' Angelo*. About half-way is the rear façade of the **PALAZZO LANCELLOTTI**, erected under Sixtus V. by *Francesco da Volterra*, and completed by *C. Maderna*. The portal on the N. main façade is by *Domenichino*. The court contains ancient statues and reliefs. In the private apartments of Prince Lancellotti, shown by special permission only, stands the celebrated *Discus Thrower*, found on the Esquiline in 1761, a marble copy of the bronze statue by *Myron* (p. 336).

*Farther on, to the right, is the church of SAN SALVATORE IN LAURO* (Pl. II, 12), mentioned in the 13th cent., but rebuilt in 1450 and 1591.

*The elegant cloisters, with their double arcades, date from the early Renaissance period. The old refectory (see) contains the monument of Pope*

Eugenius IV. (d. 1447), brought hither from old St. Peter's. This work, by *Iaia di Pisa*, is the earliest example of a mural monument constructed throughout of purely Renaissance elements: on the sarcophagus is a recumbent figure of the deceased, with a Madonna and two angels above, and statues of saints on the pilasters of the surrounding niches.

At No. 124 Via de' Coronari (to the left) is the so-called *Casa di Raffaele*, the rent of which was devised by Raphael in his will for the maintenance of his tomb in the Pantheon (p. 209). The house in which Raphael lived and died was situated in the Borgo (p. 304).

Side-streets at the end of the Via de' Coronari lead to the right to the *Ponte Sant' Angelo* (p. 301) and to the left to the W. end of the *Corso Vittorio Emanuele* (p. 218).

For the adjacent churches of *Santa Maria dell' Anima* and *Santa Maria della Pace*, see p. 213; *Piazza Navona*, see p. 212.

d. From the Piazza Colonna past the Pantheon to the Piazza Navona (*Circo Agonale*) and thence to the *Fonte Sant' Angelo*.

*Piazza Colonna*, see p. 191. — The side-streets to the right and left of the colonnade on the W. side of the Piazza Colonna lead to the *Piazza di Monte Citorio* (Pl. II, 18). The rising in this piazza is entirely due to buried ruins, at one time erroneously believed to be those of the amphitheatre of Statilius Taurus, but really those of the *Ustrinum*, or construction used for the solemn cremation of the bodies of the emperors at their apotheosis.

On the N. side of the Monte Citorio stands the spacious *Camera de' Deputati* (Pl. II, 18), begun for the Ludovisi family by *Bernini* (1650), but finished under Innocent XII. by *C. Fontana* for the papal tribunal. The building was fitted up and the court in the interior roofed over in 1871 for the use of the Italian parliament. The sittings usually take place in the afternoon. Entrance to the public seats at the back, No. 10. The door-keeper will sometimes provide visitors with better places (fee).

The *Obelisk* which has occupied the centre of the piazza since 1789 was, like that in the Piazza del Popolo (p. 147), brought to Rome by Augustus. In antiquity it stood near the site of the present church of San Lorenzo in Lucina (p. 190), and was used as the indicator of a sun-dial. It was originally erected in Egypt in the 7th cent. B.C. by Psammetichus I. Height, including the globe and pedestal, 84 ft.

The usually animated *PIAZZA DEL PANTEON* (*Piazza della Rotonda*; Pl. II, 18) may be reached hence by turning to the right (W.) at the foot of the Monte Citorio and crossing the small *PIAZZA CAPRANICA* (the street to the right leads hence to Sant' Agostino and the Via de' Coronari, p. 206). Above the large Fountain in the *Piazza del Pantheon*, erected by Onorio Lunghi under Gregory XIII. in 1575, was placed the upper end of a broken obelisk from the temple of *Isis* (p. 195) by order of Clement XI.

On the S. side of the piazza rises the church of *Santa Maria Rotonda*, or the \*\**Pantheon*, the only ancient edifice at Rome which is still in perfect preservation, i.e. the only one the walls and the vaulting of which still stand. The foundation of the building dates from the time of Augustus, whose son-in-law Agrippa erected a temple in 27 B.C. at the N. end of his *Thermæ* (p. 209) in the Campus Martius. This building received the name of 'Pantheum' (i.e. 'very sacred', not 'temple of all the gods') and seems to have been dedicated to the gods of the seven planets (Apollo, Diana, Mercury, Venus, Mars, Jupiter, and Saturn). It was struck by lightning in the reign of Trajan and was restored by Hadrian. Only the portico was left substantially unaltered by this restoration; to Hadrian is due the whole of the present circular building, including the beautiful dome. A subsequent restoration took place under Septimius Severus and Caracalla. After the expiry of pagan worship the Pantheon stood unoccupied until Phocas, tyrant of the East, presented it to the pope. Boniface IV. consecrated it as a Christian church on May 18th, 609, dedicating it to all saints under the name of *Sancta Maria ad Martyres*, on which occasion twenty-eight waggon-loads of the bones of martyrs were brought hither from the catacombs. The emperor Constans II. removed the bronze-gilt tiles of the roof to Constantinople in 662. Gregory III. (731-41) covered the dome with lead. Throughout the middle ages the building was regarded as an emblem and chief ornament of the city, and in the 13th cent. every senator was obliged to take an oath to defend and preserve for the pope 'especially St. Peter's, the Leonine city, Trastevere, the Island, the Castello Sant' Angelo, and Santa Maria Rotonda.' Since then the Pantheon has been frequently restored.

The PORTICO (36 yds. wide, 14 yds. deep), to which five steps ascended in antiquity (now covered by the raising of the ground all around), is borne by 16 Corinthian unfluted columns of granite,  $14\frac{1}{2}$  ft. in circumference, and 41 ft. in height. On the architrave is the inscription of the original erection (*M. Agrippa L. f. Cos. tertium fecit*), renewed in tasteless modern lettering in 1894; the long inscription below refers to the restoration under Severus and Caracalla. The tympanum above formerly contained reliefs. Eight of the columns are in front; the others form three colonnades, originally vaulted over, the outer ones terminating in niches, in which stood the colossal statues of Augustus and his son-in-law M. Agrippa. In 1632 Pope Urban VIII. (Barberini) removed the brazen tubes on which the roof rested, and caused them to be converted into columns for the canopy of the high-altar of St. Peter's and 110 cannons for the castle of Sant' Angelo. This Vandalism gave rise to the epigram of Pasquino, '*Quod non fecerunt barbari, fecerunt Barberini*'. The two campanili, 'Bernini's ass's ears', as they were derisively termed, erected under the same pope, were removed in 1883. — The ENTRANCE is still closed with its ancient massive bronze doors.

The INTERIOR (closed at midday), lighted by a single aperture 30 ft. in diameter in the centre of the dome, produces so beautiful an effect that it was currently believed even in antiquity that the temple derived the name of *Pantheum* from its resemblance to the vault of heaven (comp. p. lviii). The height and diameter of the dome are equal, being each 142 ft. The pavement of granite, porphyry, and costly marbles was restored in the pontificate of Pius IX. The surface of the walls is broken by 7 large niches, in which stood the statues of the gods. The architrave is borne by fluted columns of giallo antico or pavonazzetto in couples, the shafts being 29 ft. in height. Above the latter, and corresponding with the niches, formerly rose a series of round arches, borne by Caryatides, but they appear to have been removed during the restoration of the edifice in antiquity. The white marble, porphyry, and serpentine decorations of the attica or attic story remained in part till 1747, when they were barbarously replaced by whitewash. The dome consists of concrete, and is adorned on the inside with five rows of coffers or cassettes which have lost their original colours and gilded bronze decorations. The elegant bronze cornice round the inner edge of the opening is the only part of the original decoration now left.

In the second recess to the right of the high-altar is the tomb of *King Victor Emmanuel II.* (d. Jan. 9th, 1878), always covered with numerous wreaths. An annual funeral mass is celebrated in the Pantheon a few days after Jan. 9th, to which the public are admitted by tickets, to be obtained from the consuls or other influential persons. — In the chapel to the left of the high-altar stands the simple monument of *Curd. Consalvi* (buried in San Marcello, p. 192), by *Thorvaldsen*.

By the 3rd altar to the left is *Raphael's Tomb* (b. 28th March, 1483; d. 6th April, 1520), with a bronze bust erected in 1833, and the graceful epigram composed by *Curd. Bembo*:

*Ille hic est Raphael, timuit quo sospite vinci  
Rerum magna parens, et moriente mori.*

Pope has translated this as follows:

*'Living, great Nature feared he might outvie  
Her works; and, dying, fears herself to die.'*

The Italian translation runs thus: '*Questi è quel Raffaele, cui vivo vinta  
Esser temea Natura, e morto estinta*'.

The statue of the Madonna on the altar, by *M. Lorenzetto*, was executed in accordance with Raphael's last will. Above the empty niche to the right of the altar is the epitaph of *Maria Bibbiena*, Raphael's betrothed, who died before him.

The Pantheon is also the last resting-place of *Bald. Peruzzi*, *Perino del Vaga*, *Giov. da Udine*, *Ann. Carracci*, *Taddeo Zuccaro*, and other celebrated artists. — The altars and recesses are adorned with paintings and sculptures of the 18th century.

A visit to the interior by moonlight is recommended, but for this, as for the ascent of the dome, a special permesso must be obtained.

At the back of the Pantheon, but with no connection with it, lay the *Thermae of Agrippa*, considerable remains of which were exhumed in 1881-82; and the rear wall of a hall, with a large recess, was brought to light in the Via della Palombella (p. 211). A fluted column and a finely executed frieze (shells and dolphins), both of marble, have been found and placed in position. The ruins known

as the *Arco della Ciambella*, in the street of the same name, belonged to another domed hall of the thermæ.

From the Piazza of the Pantheon we may follow the *Via del Seminario* towards the E., to *Sant' Ignazio* (p. 194).

Behind the Pantheon to the S.E. lies the **Piazza della Minerva** (Pl. II, 18), where the church of Santa Maria sopra Minerva stands on the left, and the *Hôtel de la Minerve* opposite to us. In the centre of the piazza is a marble elephant, on the back of which a small ancient *Obelisk* was placed by *Bernini* in 1667 (p. 195). On the outside of the church, to the right, are flood-marks which show that in the inundations of 1530, 1557, and 1598 the water rose about 6 ft. higher than in the greatest modern flood (1870).

\***Santa Maria sopra Minerva**, erected on the ruins of a temple of Minerva founded by Domitian, the only ancient Gothic church at Rome, was probably begun about 1285 by *Fra Sisto* and *Fra Ristoro*, the builders of Santa Maria Novella at Florence (p. lxiv). It was restored and re-decorated with painting in 1848-55, and contains several valuable works of art.

**Interior.** By the entrance-wall, on the right, the tomb of the Florentine knight *Diotisalvi* (d. 1482). — **LEFT AISLE.** On the left, the tomb of the Florentine *Franc. Tornabuoni* (d. 1480), by *Mino da Fiesole*; above it the monument of Card. *Giac. Tebaldi* (d. 1466). To the right of the altar in the 3rd Chapel, St. Sebastian, an admirable work by *Michele Maini* (?). Over the altar: head of Christ, by *Perugino*. In the 5th Chapel is (r.) the monument of the Princess *Lante*, by *Tenerani*. — **RIGHT AISLE.** In the Camera Mortuaria (locked), between the 3rd and 4th chapels, is the tomb of *Gio. Alberini* (d. ca. 1490), with an ancient Greek sarcophagus (Hercules taming the lion). In the 4th Chapel, the Annunciation, a picture on a golden ground, by *Antonazzo Romano*; in the foreground Card. *Juan de Torquemada* (*Johannes a Turecremata*) recommending three poor girls to the Virgin, painted to commemorate the foundation of the charitable fraternity of the Santissima Annunziata in 1460; on the left the tomb of *Urban VII.* (d. 1390), by *Ambr. Buonvicino*. The 5th Chapel (*Aldobrandini*) contains paintings by *Cherub. Alberti*; over the altar the Last Supper by *Baroccio*; monuments of the parents of *Clement VIII.* by *Giac. della Porta*. In the 6th chapel is the tomb of the Venetian patrician *Benedictus*, Archbishop of Nicosia (d. 1495); opposite, the tomb of *Joh. Didacus de Coca*, of Spain, who erected it for himself about 1465 during his life-time. — **RIGHT TRANSPT.** A small chapel on the right is first observed, containing a wooden crucifix attributed to *Giotto*; then the "Caraffa Chapel, with a handsome balustrade, painted by *Filippino Lippi* with frescoes in 1487 (restored): on the right Thomas Aquinas, surrounded by allegorical figures, defending the Catholic religion against heretics; in the lunette, St. Thomas and the Miracle of the Cross; on the wall at the back, the Assumption of the Virgin; altar-wall, the Annunciation, with a portrait of the donor Card. Caraffa; sibyls on the vaulting by *Raffaellino del Garbo*; on the left the monument of *Paul IV.* (d. 1559), designed by *Pirro Ligorio*, executed by *Giac. and Tom. Castignola*. — By the wall to the left of the Caraffa chapel, "Tomb of Bishop *Guiliel. Duran*ius (d. 1296), with a Madonna in mosaic by *Johannes Cosmas*, one of the best works of that school. The next chapel contains an altar-piece by *C. Maratta*. In the following Cappella del Rosario, to the right of the choir, is an altar-piece groundlessly attributed to *Fra Angelico*; on the right the tomb of Card. *Capranica* (about 1470). — The Chorus contains the large monuments of the two Medicis, (l.) *Leo X.* (d. 1522), and (r.) *Clement VII.* (d. 1534), designed by *Ant. da Sangallo*; the figures of Virtues are by *Baccio Bandinelli*, the statue of *Leo* by *Raffaello da Montelupo*, and that of *Clement* by *Nanni*.

*di Baccio Bigio.* On the pavement the tombstone of the celebrated scholar Pietro Bembo (d. 1547). — The high-altar contains the relics of St. Catherine of Siena (p. 32).

In front of the high-altar, to the left, is "Michael Angelo's Christ with the Cross, which was ordered by Metello Vari and P. Castellari in 1514, and erected in 1521. Pietro Urbano, an assistant of the great master, was entrusted with the final touching up of the work after its erection, but as he acquitted himself badly, the finishing strokes were given to it by Roderigo Frizzi. The nudity of the figure is justified by the master's intention to pourtray the Risen Christ, but it is now marred by a bronze drapery; the right foot also is protected against the kisses of the devout by a bronze shoe (comp. p. lxviii).

From the chapel on the left of the choir is a passage to the Via Sant' Ignazio; on the wall, to the left, the tombstone of Fra Giovanni Angelico da Fiesole, who died in the neighbouring monastery in 1455, with his portrait and the inscription: *Hic jacet Venerabilis pictor Frater Joannes de Fiorenzia Ordinis praedicatorum 14 LV.* — In the LEFT TRANSEPT is the Chapel of San Domenico, with 8 black columns, and the monument of Benedict XIII. (d. 1730) by P. Bracci. Adjacent, to the right, is the entrance to the sacristy, behind which is shown the Chamber in which St. Catharine of Siena died (see above), removed hither in 1787. The frescoes are very badly lighted.

The adjoining MONASTERY, formerly the residence of the chief of the Dominican order and the seat of the Inquisition, was the scene of Galileo's trial in 1633. It now contains the offices of the Minister of Education (*Ministero dell' Istruzione Pubblica*) and the *Biblioteca Casanatense* (p. 138).

A little to the E. are the church of *Sant' Ignazio* (p. 194) and the *Collegio Romano*; to the S. are the *Gesù* (p. 215) and the beginning of the *CORSO Vittorio Emanuele* (p. 215).

We return to the Pantheon and, following the *Via della Palombella* (p. 209), which skirts it on the S., reach the PIAZZA SANT' EUSTACHIO (Pl. II, 15). At the W. end of this piazza lies the —

**Università della Sapienza** (Pl. II, 15; entrance, *Via della Sapienza* 71), founded in 1303 by Boniface VIII., and after a rapid decline re-established by Eugene IV. It attained its greatest prosperity under and owing to Leo X. It possesses four faculties (law, medicine, physical science, and philology) and is connected with institutes for the study of economics, pharmacy, and archaeology. It contains several natural history collections and the *Biblioteca Alessandrina* (p. 138). The present building was designed by Giac. della Porta. The church (*Sant' Ivo*), with its grotesque spiral tower, was designed by Borromini in the form of a bee, in honour of Urban VIII. (Barberini), in whose armorial bearings that insect figures. The colonnaded court, in two stories, is among the most imposing in Rome. — Side-streets lead hence to the S. to the *CORSO Vittorio Emanuele* (p. 216), while the *Via degli Staderari* leads to the N.W. to the main façade of the *Palazzo Madama*.

The **Palazzo Madama** (Pl. II, 15), originally built at the close of the 15th cent., derives its name from Margaret of Parma, natural daughter of Charles V. and afterwards Regent of the Netherlands, who occupied it during the pontificate of Paul III. Previously and

subsequently it belonged to the Medicis, afterwards grand-dukes of Tuscany, by whose orders Giov. Stef. Marucelli of Florence altered it to its present form in 1642. Benedict XIV. purchased the palace in 1740; and since 1871 it has been the meeting-place of the Italian Senate (*Palazzo del Senato*). It has two façades, the E. one in the Piazza San Luigi, the W. and more important in the Piazza Madama. The vestibule, court, and staircase contain antique statues, sarcophagi, reliefs, and busts. The royal reception-room was adorned by *Maccari* in 1888 with noteworthy frescoes representing Appius Claudius Cæcus, Regulus, and Cicero and Catiline.

Opposite the N. side of the Pal. Madama rises —

**San Luigi de' Francesi** (Pl. II, 15), the national church of the French, consecrated in 1589. Façade by *Giac. della Porta*. The chapels are very badly lighted. Best light about midday.

**EIGHT AISLE.** On the pillar opposite the 1st chapel is a monument to French soldiers who fell at the siege of Rome in 1849. 2nd Chapel: \*Frescoes from the life of St. Cecilia, one of the most admirable works of *Domenichino* (p. lxxv); on the right the saint distributes clothing to the poor; above, she and her betrothed are crowned by an angel; on the left the saint suffers martyrdom with the blessing of the Pope; above, she is urged to participate in a heathen sacrifice; on the ceiling, admission of the saint into heaven; altar-piece, a copy of *Raphael's* St. Cecilia (in Bologna) by *Guido Reni*. — Over the high-altar: Assumption, a fine work by *Franc. Bassano*. — **LEFT AISLE.** By the first pillar on the right the monument of Claude Lorrain, erected in 1836.

From the Piazza San Luigi to the N. to the Via della Scrofa and *Sant' Agostino*, see p. 206. — To the W., a street between the church and the Pal. Madama leads via the above-mentioned little Piazza Madama to the —

\***Piazza Navona** (Pl. II, 15), now officially named *Circo Agonale*, which occupies, as its form still indicates, the *Circus* or *Stadium of Domitian*. The name 'Navona', which was used in the middle ages and down to 1875, is said to be derived from the *agones*, or contests which took place in the circus.

It is embellished with three *Fountains*. That at the N. end, by Leon. della Bitta and Greg. Zappalà (1878), represents Neptune in conflict with a sea-monster; round the central group are Nereids and sea-horses. — Not far from it, in the centre of a large basin of Pentelic marble, rises a fountain erected by *Bernini* under Innocent X.; at the corners of the rock, the different parts of which represent the four quarters of the globe, are placed the gods of the rivers Danube, Ganges, Nile, and Rio della Plata, executed by pupils of Bernini. The whole is surmounted by an obelisk, which was originally erected in honour of Domitian in the Circus of Maxentius (p. 379). — The third fountain, at the S. end of the piazza, is adorned with *masks* and *Tritons*, including one known as 'Il Moro', by Bernini.

On the W. side of the Piazza Navona stands the church of *Sant' Agnese*; the fine interior, in the form of a Greek cross, and the

campanili, are by *C. Rainaldi*, and the tasteless façade by *Borromini*. The Romans used to maintain that the Nile on the great fountain veiled his head in order to avoid seeing this façade.

Over the principal door is the monument of Innocent X. by *Maini*; to the left, in the chapel of the transept, is a statue of St. Sebastian, adapted by Maini from an antique statue. Beneath the dome are 8 columns of 'cotanello'. The old church was in the side-vaults of the Circus where St. Agnes suffered martyrdom. Two subterranean chapels with ancient vaulting still remain, one of them containing a good relief of the Martyrdom of St. Agnes by *Algardi* (descent by flight of steps).

To the left of the church is the *Palazzo Pamphili*, also erected by Rainaldi, now the property of *Prince Doria*. — Opposite to it is the church of *San Giacomo degli Spagnuoli*, erected in 1450, and recently restored. In the tympanum above the portal are two angels by *Mino da Fiesole* (on the right) and *Paolo Romano* (on the left). — At the S. end of the piazza is the *Pal. Braschi* (p. 217).

The *Via Sant' Agnese*, to the right of the church, leads to the *Via dell' Anima* on the right, where on the left side is situated—

**Santa Maria dell' Anima** (Pl. II, 15; open till 8.30 a.m., on holidays till noon; when closed, visitors go round the church and ring at the door of the Hospice, opposite *Santa Maria della Pace*), erected in 1500-1514. Handsome façade by *Giuliano da Sangallo* (?). The name is explained by the small marble group in the tympanum of the portal: a Madonna invoked by two souls in purgatory. This is the church of Roman Catholics of German nationality, amongst whom the Netherlanders were formerly included.

The Interior, designed by a northern architect, has lately been thoroughly restored. The modern frescoes of busts of saints on the ceiling are by *L. Scitis* (1875-82), by whom also the stained-glass window over the chief portal was designed. On the entrance-wall, tomb of Cardinal Wilh. Enckevort (d. 1534). — **RIGHT AISLE.** 1st Chapel: St. Benno receiving from a fisherman the keys of the cathedral at Meissen (Saxony), which had been recovered from the stomach of a fish, altar-piece by *Carlo Saraceni* (pupil of Caravaggio). 2nd Chapel: Holy Family, altar-piece by *Gimignani*; left, monument and bust of Card. Slusius. On the 3rd pillar, Tomb of Hadrian Vryberg of Alkmaar, with pleasing figures of children by the Dutch sculptor *Frans Duquesnoy* (d. 1644 at Rome). 4th Chapel: altered copy of *Michael Angelo's Pietà* in St. Peter's, by *Nanni di Baccio Bigio*. — **LEFT AISLE.** 1st Chapel: Martyrdom of St. Lambert, by *C. Saraceni*. 3rd Chapel: frescoes from the life of St. Barbara, by *Mich. Coxie*. 4th Chapel: altar-piece (Entombment) and frescoes by *Salviati*.

**CHOIR.** Over the high-altar, Holy Family with saints, by *Giulio Romano*, damaged by inundations; on the right, the fine monument of Hadrian VI. of Utrecht (preceptor of Charles V., d. 1523), with figures of justice, prudence, strength, and temperance, designed by *Baldassare Peruzzi*, executed by *Michelangelo Sanese* and *Niccolò Tribolo*; opposite to it, that of a Duke of Cleve-Jülich-Berg (d. 1575) by *Egidius of Rivière* and *Nicolaus of Arras*. A relief in the ante-chamber of the sacristy (at the end of the N. aisle) represents the investiture of this prince by Gregory XIII. In the church, at the entrance to the sacristy, is the tomb of the learned Lucas Holste of Hamburg, librarian of the Vatican (d. 1661). — Excellent new organ from Germany. This church is noted for its music.

Opposite the German Hospice connected with the church rises—

\***Santa Maria della Pace** (Pl. II, 15), erected by Sixtus IV. (1484)

and Innocent VIII., restored by Alexander VII., and provided by *Pietro da Cortona* with the fine façade and semicircular portico. The church consists of a domed octagon, with a short nave. When closed, apply to the sacristan at No. 5, Vicolo dell' Arco della Pace (comp. see below).

Over the 1st Chapel on the right are \*\*Raphael's Sibyls receiving from angels and recording revelations regarding the Saviour: to the left the Sibyl of Cumæ; against the arch above, the Persian; then, on the other side of the arch, the Phrygian, and the aged Sibyl of Tibur. They were painted in 1514 by order of Agostino Chigi (p. 354), who erected the chapel, and were skilfully freed from 'restorations' by *Palmaroli* in 1816 (usually covered, sacristan 25-30 c.; best light, 10-11 a.m.; see also p. lxxiii).

'With perfect mastery of the art of utilising the space at his command, a talent admirably illustrated in the Stanze, Raphael has here adapted his composition to the curve of the arch so simply and naturally that the consummate skill of the grouping is apt to be overlooked. Equally characteristic of Raphael are the rhythm of the composition, the display of spirited contrasts, and the delicate gradations and judicious dénouement of passionate emotions; while the gracefulness of the female forms and the sprightly beauty of the angel-boys are specially Raphaelesque. Michael Angelo's Sibyls are justly extolled as creations of a sublime imagination, striking the spectator with their supernatural majesty; but these female figures of Raphael are pre-eminently human and lovable.'

In the lunette above the Sibyls are Prophets by *Timoteo Viti* (p. 109): right, Jonah and Hosea; left, Daniel and David.

At the sides of the 1st Chapel on the left are two fine monuments of the Ponzetti family, of 1505 and 1509. Admirable \*Altarpiece in fresco by *Bald. Peruzzi*, who here rivals Raphael and Michael Angelo: Madonna between St. Brigitta and St. Catharine, in front the donor Card. Ponzetti kneeling (1516). The vaulting above contains scenes from the Old and New Testament, in three rows, also by *Peruzzi*. — The 2nd Chapel on the right (Cap. Cesi), with its heavy decorations (about 1560), offers an instructive contrast.

— To the left, under the dome, is the entrance to the sacristy and court (see above). Over the first altar on the left, Adoration of the Shepherds, by *Sermoneta*; over the niche, the Death of Mary, by *Morandi*. The second altar, with handsome marble-work, partly gilded, attributed to *Pasquale da Caravaggio*, is of 1490. The high-altar is adorned with an ancient and highly revered Madonna; on the vaulting are pleasing 'putti' by *Franc. Albani*. Over the adjacent altar to the right, Baptism of Christ, by *Sermoneta*. Over the niche, Mary's first visit to the Temple, by *Bald. Peruzzi* (retouched). — Newly-married couples usually attend their first mass in this church.

The \*CLOISTER, constructed by *Bramante* (p. lxvii) by order of Card. Caraffa in 1504, is interesting. On the groundfloor are arcades, above which, between the pillars and thus over the arches, is a series of columns. By the right wall, the tomb of Bishop *Boccaccio* (d. 1487) of Modena. Entrance through the church, or by the Vicolo dell' Arco della Pace 5.

The Via de' Coronari (p. 206), which passes a little to the N. of these two churches, is the shortest route (6-8 min.) from the Piazza Navona to the *Ponte Sant' Angelo* (p. 301).

From the portal of Santa Maria della Pace the *Via della Pace* and the *Via in Parione* lead straight to the *Via del Governo Vecchio* (p. 218).

e. From the Piazza Venezia to the Ponte Sant' Angelo.  
Corso Vittorio Emanuele.

The wide CORSO VITTORIO EMANUELE (Pl. II, 17, 14, 12), constructed since 1876 through the most closely built quarters of mediæval Rome, is a continuation of the *Via Nazionale*, described at pp. 165-167, and facilitates communication between the centre of the city and the Vatican quarter. The street is always crowded and busy, but, especially towards the end, still presents an unfinished appearance. — *Tramway*, see Appx. No. 8.

The first, or E., portion of the street is named VIA DEL PLEBISITTO (Pl. II, 17). Beginning at the *Piazza Venezia* (p. 193), we see first on the left the main façade of the *Pal. di Venezia* (p. 193), and on the right the S. façade (built by P. Amati) of the *Palazzo Doria* (p. 198), the *Palazzo Grazioli*, and the extensive *Pal. Altieri*, erected in 1670. The court of this last-named palace, and the staircase adorned with antiques, deserve note.— Immediately beyond it the *Via del Gesù* diverges on the right to the church of *Santa Maria sopra Minerva* (p. 210).

On the left is the N. side of the \**Gesù* (Pl. II, 17), the principal church of the Jesuits, one of the richest and most gorgeous in Rome. It was built by *Vignola* and *Giac. della Porta* by order of Card. Alessandro Farnese, in 1568-75. Comp. p. lxxiv. The main front is in the *Piazza del Gesù*.

In the NAVE is a ceiling-painting (Triumph of the Name of Jesus) by *Baciccio*, by whom the dome and tribune were also painted, one of the best and most lifelike of the baroque works of the kind. The walls were covered with valuable marble at the cost of the Principe Aless. Torlonia in 1860. The high-altar has four columns of giallo antico; on the left the monument of Card. Bellarmino (p. 89) with figures of Religion and Faith, in relief; on the right the monument of Padre Pignatelli, with Love and Hope. — In the LEFT TRANSEPT: Altar of St. Ignatius with a picture by *Padre Poszi*, below which is a silver-gilt group in high relief, representing St. Ignatius surrounded by angels. The original silver statue of the saint, by *Legros*, is said to have been removed on the suppression of the order in the eighteenth century. The columns are of lapis lazuli and gilded bronze; on the architrave above are two statues: God the Father, by *B. Ludovisi*, and Christ, by *L. Ottoni*, behind which, encircled by a halo of rays, is the emblematic Dove. Between these the globe of the earth, consisting of a single block of lapis lazuli (said to be the largest in existence). Beneath the altar, in a sarcophagus of gilded bronze, repose the remains of the saint. On the right and left are groups in marble; on the right Religion, at the sight of which heretics shrink, by *Legros*; on the left Faith with the Cup and Host, which a heathen king is in the act of adoring, by *Teudon*. Opposite, in the right transept, the altar of St. Francis Xavier.

The church presents a most imposing sight on 31st Dec., on the festival of St. Ignatius (31st July), and during the Quarant'ore (two last days of the Carnival), on which occasions it is brilliantly illuminated in

the evening. During Advent and Lent (Frid. excepted), and at various other seasons also, sermons are preached here about 11 a.m., often by priests of great ability.

Adjoining the church on the S. is the former *Casa Professa* of the Jesuits, now used for military purposes, adjacent to which, No. 1A in the Via di Araceli (p. 194) leading to the Capitol, is the entrance to the rooms of St. Ignatius (Mon., Wed., Frid., 9-11). Opposite is the *Palazzo Bolognetti*, which bounds the Piazza del Gesù on the S.

The dome in front of us in the Corso Vittorio Emanuele belongs to the church of Sant' Andrea della Valle (see below). A few hundred paces to the W. of the Piazza Gesù the Corso is crossed by the *Via di Tor Argentina* (p. 222).

Farther on, to the left, is the rear of the *Palazzo Vidoni* (Pl. II, 14), formerly belonging to the *Caffarelli*, as whose guest Charles V. resided here in 1536. The palace is now the property of the princes *Giustiniani-Bandini*. The chief façades are in the small Piazza della Valle and the *Via del Sudario*, which leads to the S. The building (partly restored) was designed by *Raphael* and erected by *Lorenzetto*. On the staircase is the so-called *Abbate Luigi*, a Roman figure in a toga, formerly placed at the N. angle of the palace, and used as the bearer of lampoons and pasquinades (comp. p. 194).

Opposite the *Palazzo Vidoni* is the *Cappella del Sudario*. The street Monte di Farina leads hence to *San Carlo ai Catinari* (p. 222).

The domed church of **\*Sant' Andrea della Valle** (Pl. II, 14), begun by *P. Olivieri* in 1591 on the site of several earlier churches, and completed by *C. Maderna*, has a florid façade added in 1665 from designs by *Carlo Rainaldi*. The interior is well proportioned, but part of it has been whitewashed. See p. lxxiv.

On the right the 2nd Chapel (Strozzi) contains copies in bronze of the Pietà (p. 311) and the Rachel and Leah (p. 180) of *Michael Angelo*, whose influence is apparent in the design of this chapel itself. — On the left the 1st Chapel (BARBERINI) is adorned with several marble statues of the school of Bernini. — Above the last arches in the NAVE are the monuments of the two popes of the Piccolomini family, brought here from the old church of St. Peter; on the left that of Pius II. (d. 1464; p. 40), by *Nic. della Guardia* and *Pietro Paolo da Todi*; on the right that of Pius III. (d. 1503), executed somewhat later as a companion piece. — In the DOME: Glory of Paradise, by *Lanfranco*; below, on the pendentives, the "Evangelists by *Domenichino*, one of his finest works. By the same master, "Frescoes on the vaulting of the apse. In front, between the transverse ribs, a rectangular painting of John the Baptist pointing out Christ to St. John and St. Andrew (John, I. 35); in the vaulting itself, on the left, the Scourging of St. Andrew; in the centre, the Vocation of SS. Peter and Andrew by Christ; on the right, St. Andrew beholds and reveres the cross to which he is about to be affixed; below are six female figures representing the virtues (p. lxxv). The large lower frescoes by *Calabrese* (martyrdom of St. Andrew) are of no great value.

The *Via del Teatro Valle*, on the other side of the Corso, opposite the church, leads to the N. to the small Piazza della Valle and the *Palazzo Capranica* (Pl. II, 15), and thence to the right to the University and the Pal. Madama (p. 211).

No. 141 in the Corso Vitt. Emanuele, to the right, is the —

**Palazzo Massimi alle Colonne** (Pl. II, 14, 15), a fine structure by *Bald. Peruzzi*, who, however, died in 1536 before its completion. The arc-shaped façade was skilfully adapted to the curve of the originally narrow street, but has lost its effect by the construction of the wide Corso. The glimpse obtained of the double court is, however, still strikingly picturesque. On the second floor is the *Chapel of San Filippo Neri* (p. 219; open to visitors on 16th March), who is said to have here resuscitated a child of the Massimi family.

In 1467, within the buildings connected with this palace, the Germans *Pannartz* and *Schweinheim*, who during the two previous years had found an asylum in the monastery of Subiaco (p. 410), established the first printing-office in Rome, from which they issued *Cicerone's Epistles* and other works, furnished with the name of the printers and the words '*In aedibus Petri de Maximis*'. — The Massimi family claims descent from the ancient *Fabii Maximini*, and their armorial bearings have the motto '*Cunctando restituit*'.

On the left, at the point where the *Via de' Baullari* diverges to the *Palazzo Farnese* (p. 220), is the little **Palazzo Linotte** (*Pal. Regis*; Pl. II, 14), built about 1515 for the French prelate *Thomas le Roy*, of Rennes, whose armorial lilies, repeated several times in the frieze, have procured the erroneous title of *Palazzetto Furnese* for the palace. It is an early work of *Ant. da Sangallo the Younger*, and has a tasteful court and staircase. The much-wanted restoration of this palazzo was begun in 1898, under *Guy*.

To the right opens the *Piazza di San Pantaleo* (Pl. II, 15), containing the small church of *San Pantaleo*, with a façade erected by *Guiseppi Valadier* in 1806. In the centre is a statue, by *Gangeri*, of the Italian statesman *Marco Minghetti* (1818-86).

From the *Piazza San Pantaleo* the *Via San Pantaleo* runs towards the N.W. No. 9 in this street, on the right, is the spacious **Palazzo Braschi** (Pl. II, 15), erected by *Morelli* at the end of the 18th cent. and now occupied by the *Minister of the Interior*. It contains a fine marble staircase and a few ancient statues. The N. side of the building looks towards the *Piazza Navona* (p. 213). — At the obtuse N.W. angle of the palace stands the so-called *Pasquino*, an admirable, but now sadly mutilated relic of an antique group of statuary representing Menelaus with the body of Patroclus, looking around for succour in the tumult of battle. Duplicates of the group are in the *Loggia de' Lanzi* and the *Palazzo Pitti* at Florence, and there are fragments in the *Vatican* (p. 340).

Cardinal Caraffa caused the group to be erected here in 1501. It became the custom of the professors and students of the Roman Archiginnasio on St. Mark's day (April 25th) to affix Latin and Italian epigrams to the statue (at first without any satirical aim). The name was derived from a schoolmaster living opposite; but when the 'pasquinades' began to assume a bitter satirical character about the middle of the 16th cent. (chiefly as the result of the Reformation), the title came to be connected with a tailor named Pasquino who was notorious for his lampooning propensities. The answers to the satires of Pasquino used to be attached to the *Marforio* (pp. 194, 286). Compositions of this kind have been much in vogue at Rome ever since that period, sometimes vying with the best satires of antiquity.

The **VIA DEL GOVERNO VECCHIO** (Pl. II, 15, 17), running from the small piazza named after Pasquino, formed the chief communication with the Ponte Sant' Angelo, before the construction of the Corso Vittorio Emanuele. On the right in this street is the *Pal. del Governo Vecchio*, which for a time was occupied by the law and police courts. No. 124, opposite, is an elegant little house in Bramante's style, built in 1510 for the papal secretary J. P. Torellus. We next pass the back of the *Philippine Convent* (now a court-house, p. 219) and cross the *Piazza dell' Orvieto* (Pl. II, 12) whence the *Via Monte Giordan* leads to the right to the *Palazzo Giuliano*, with a pretty fountain in its court. Thence the *Via di Panico* leads to the Ponte Sant' Angelo.

Farther on the Corso Vittorio Emanuele discloses a view of the dome of St. Peter's.

To the left lies the narrow **PIAZZA DELLA CANCELLERIA** with the palace of that name and the church of San Lorenzo in Damaso.

The \***Palazzo della Cancelleria** (Pl. II, 15, 14), an edifice of majestic simplicity, designed in strict conformity with the ancient orders of architecture, is one of the noblest Renaissance monuments in Rome (p. lxvii). It was built about 1486-95 for Card. Raffaelo Riario by a Tuscan architect, but not by Bramante, who did not come to Rome until 1499. The elegant façade is constructed of blocks of travertine from the Colosseum. The beautiful balcony at the S.E. corner should be noticed. The chief portal of the palace, in an inharmonious baroque style, was added by Domenico Fontana. It leads into the \***COURT**, surrounded by arcades on the two lowest stories. The columns are antique and were formerly used in the ancient basilica of San Lorenzo (see below). The graceful capitals are decorated with roses, a flower which appears in the armorial bearings of Card. Riario. Under the arcade to the left is a bust of *Pedro Secchi*, the astronomer (p. 198). To the right is a door leading to the church of San Lorenzo (see below). This is the only palace in the interior of the city which government still permits to be in the hands of the pope.

The handsome portal by Vignola, to the right near the Corso, admits to the church of *San Lorenzo in Damaso*. The ancient basilica of this name was originally founded by Damasus I. (ca. 370) near the Theatre of Pompey (p. 220), but it was taken down at the instance of Card. Riario and rebuilt in connection with the palace. The internal decoration is quite modern, dating from the time of Pius VII. (1820) and Pius IX. (1873). At the E. end of the right aisle is the tomb of the papal minister Count Rossi, who was assassinated on the staircase of the Cancelleria in 1848 (bust by Terenzi).

From the Cancelleria to the *Campo di Fiere*, see p. 220.

We continue to follow the Corso Vitt. Emanuele. At the corner of the second street to the right is the *Palazzo Sora*, built in 1503 for Card. Fieschi by an architect (perhaps Giuliano Leno?), who has used (with some unhappy modifications) Bramante's design for the exterior façade of St. Peter's. It has been altered for the *Liceo-Ginnasio Terenzio Mamiani*. — To the right stands the —

**Chiesa Nuova** (Pl. II, 12), or *Santa Maria in Vallicella*, erected by *San Filippo Neri* about 1550 for the order of Oratorians founded by him, and finished in 1605. Architecture by *Giov. Matteo da Città di Castello*, interior by *Mart. Lunghi the Elder*, façade by *Rughesi*.

The Interior, which is dark and unfavourable for pictures, is richly decorated. The admirable stucco-work is by *Cos. Faniello* and *Ercole Ferrata*. The ceiling of the NAVE, the dome, and the tribune are painted by *Pietro da Cortona*. — In the LEFT AISLE, adjoining the tribune, is the small and sumptuous CHAPEL OF SAN FILIPPO NERI, beneath the altar of which his remains repose. Above is the portrait of the saint in mosaic, after the original of *Guido Reni* preserved in the adjoining monastery. — Over the HIGH ALTAR, with its four columns of porta santa, is a Madonna by *Rubens*; on the right SS. Gregory, Maurus, and Papias, on the left SS. Domitilla, Nereus, and Achilleus, also by *Rubens*, who painted these pictures during his second stay in Rome in 1608 for this church, which was then the most fashionable in the city.

On 26th May, the festival of the saint, and after Ave Maria every Sunday from 1st Nov. to Palm Sunday, concerts of sacred music, to which men only are admitted, are given in the adjoining *Oratorium*, which derives its name from the oratories fitted up by *San Filippo Neri*. The saint was fond of music and advocated a cheerful form of divine service.

The adjoining PHILIPPINE MONASTERY, erected by *Borromini*, is of irregular shape, but remarkably massive in its construction. It contains a room once occupied by the saint, with various relics. The *Corte d'Appello*, the *Tribunale Civile e Correzzionale*, and the *Tribunale di Commercio* are now established here. — The valuable *Bibliotheca Vallicellana* (adm., see p. 138) is also preserved here.

Farther on, to the left, lies the small Piazza Sforza, with the *Palazzo Sforza-Cesarini*, the *Bohemian Hospice*, restored in 1875, and a monument (by Benini; 1892) to the poet and statesman *Count Terenzio Mamiani* (1799–1885). Beyond the piazza the *Via del Banco di Santo Spirito* diverges to the right to the Ponte Sant' Angelo (p. 301). Nos. 44–46 in this street once belonged to the banker *Agostino Chigi* (p. 354), the 'gran mercante della cristianità', whose office (in the wing, Arco dei Banchi 9) is now a stable.

To the left several lanes, now being rebuilt, lead to *San Giovanni de' Fiorentini* (Pl. II, 12), the handsome national church of the Florentines. The building was begun, by desire of Leo X., from a design by *Jac. Sansovino* (which was preferred to competing plans of Raphael, Ant. da Sangallo the Younger, and Peruzzi); and the difficult task of completing the substructures on the river was executed by *Sangallo*. *Michael Angelo*, and on his death, *Giac. della Porta* were afterwards engaged in the work, and the façade was added by *Aless. Galilei* in 1734. In the right transept is a picture by *Salv. Rosa* (SS. Cosmas and Damianus at the stake). — Near the church the *Ponte ai Fiorentini*, a suspension bridge constructed in 1863, crosses the river (toll 5 c.; p. 354).

To the S.E. from *San Giovanni* runs the *Via Giulia*, see p. 222.

**f. Quarter to the S. of the Corso Vittorio Emanuele as far as the Piazza Montanara. Isola Tiberina.**

To the S. of the Pal. della Cancelleria (p. 218) lies the **PIAZZA CAMPO DI FIORE** (Pl. II, 14), an important centre of business, especially since the vegetable-market, frequented in the morning by picturesque country-people, was transferred hither from the Piazza Navona. Heretics and criminals used to be put to death here. Among the former was the philosopher *Giordano Bruno*, whose death in this square on Feb. 17th, 1600, is commemorated by a bronze \*Statue (designed by *Ettore Ferrari*), erected in 1889 on the site of the stake.

*Giordano Bruno*, born at Nola near Naples in 1550, entered the Dominican order. In 1580 he fled to Geneva, and after a career of wandering, during which he visited France, England, and Germany, he was seized and imprisoned at Venice by the Inquisition in 1598. — The *Reliefs* on the base of the monument represent: on the right, Bruno teaching; behind, his trial; on the left, his execution at the stake. The *Medallions* are portraits of the champions of religious freedom: *Paolo Sarpi* of Venice (1552-1623), *Tommaso Campanella* of Calabria (1568-1639), *Petrus Ramus* of France (1515-1572), *Lucilio Vanini* of Naples (about 1585-1619), *Aonius Palearius* of Rome (1500-1570), *Michael Servetus* of Spain (1511-1553), *John Wyclif* of England (1324-1384), and *John Huss* of Bohemia (1369-1415).

To the E. of the Campo di Fiore once lay the *Theatre of Pompey* (Pl. II, 14). In the court of the *Pal. Pio* or *Righetti* (entrance, Via Biscione 95), a bronze statue of Hercules (p. 338) and substructures of the theatre were discovered. Fragments of the ancient walls are incorporated in the modern building. The semicircular bend of the street by *Santa Maria di Grottagiata* distinctly shows the form of the ancient auditorium; the stage approximately occupied the site of the present Via de' Chiavari. Behind the latter extended the large *Porticus Pompeiana*, with its colonnades and halls, in one of which Julius Cæsar was murdered on March 15th, 43 B.C. — The Via de' Giubbonari leads hence to *San Carlo ai Catinari* (p. 222).

From the Campo di Fiore three parallel streets lead to the S.W. to the **PIAZZA FARNESE**, with two fountains. Here stands the —

\***Palazzo Farnese** (Pl. II, 14), one of the finest palaces at Rome, begun by Card. Alex. Farnese, afterwards Pope Paul III. (1534-45), from designs by *Ant. da Sangallo the Younger* (p. lxxiii), continued after his death (1546) under the direction of *Michael Angelo*, and completed by the construction of the loggia at the back, towards the Tiber, by *Giac. della Porta* in 1580. Michael Angelo's plans had included a second court (behind the present court), to be decorated with the Farnese antiquities now at Naples, and a bridge connecting the palazzo with the Villa Farnesina on the other side of the Tiber. The building materials were taken partly from the Colosseum, and partly from the Theatre of Marcellus. This palace was inherited by the kings of Naples, to whose heirs it still belongs. It was leased in 1874 by the French government, whose embassy to the Italian government is now established here. On the second floor is the 'Ecole de Rome', or French archaeological institution, founded

in 1875. The triple colonnade of the entrance and the two arcades of the court were designed by *Sangallo*, the arcades being in imitation of the Theatre of Marcellus; the upper story (originally open) and the beautiful cornice are by *Michael Angelo*. The court contains two ancient sarcophagi (that to the right said to be from the tomb of Cæcilia Metella, p. 379). The Galleria, or hall, on the first floor contains admirable frescoes of mythological scenes by *Agostino* and *Annibale Carracci* and their pupils, but is not accessible.

In the Via Giulia, behind the Palazzo Farnese, is situated the round church of **Santa Maria della Morte** (Pl. II, 11; closed), founded by the fraternity of the Fratelloni della Buona Morte. On Nov. 2nd wax figures referring to death are exhibited in the chambers below the church.

From the Piazza Farnese a line of streets, called the **VIA DI MONSERRATO** and **VIA DE' BANCHI VECCHI**, leads to the N.W. to the Ponte Sant' Angelo (p. 301). On the right in the first of these is **San Tommaso degli Inglesi** (p. 197), the church of the English College, rebuilt in 1888 on the site of a church said to have been founded by a king of Wessex in the 8th century. It contains various monuments to Englishmen. The adjoining college contains portraits of English cardinals from Wolsey to Vaughan. — On the left side of the street, farther on, stands **Santa Maria di Monserrato** (Pl. II, 11), the national Spanish church, with a hospice. It was erected in 1495 by *Ant. da Sangallo the Elder*, and afterwards restored. The altar-piece of the first chapel on the right is by Ann. Carracci, and in the third chapel on the left is a statue of St. James by Jac. Sansovino. In the **Via de' Banchi Vecchi** is the former house of the goldsmith *Giampietro Crivelli*, erected about 1510, with florid decorations in stucco.

To the S.E. of the Piazza Farnese the Vicolo de' Venti leads to the **Piazza di Capo di Ferro**. Here, on the right, rises the —

**Palazzo Spada alla Regola** (Pl. II, 14), erected in the pontificate of Paul III. about 1540 by Card. Capodifero, in imitation of a house built by *Raphael* for Giambattista Branconi dell'Aquila in the Borgo Nuovo (p. 304; now destroyed). Since 1640 the palace has belonged to the Spada family and is now partly occupied by the Consiglio di Stato.

On the first floor (door to the right in the court; fee) are some interesting antiquities, including a nude colossal statue of *Pompey*(?), erroneously described as that before which Julius Caesar was slain. In the corridor are eight antique Reliefs, found in 1820 in the course of a restoration of **Sant' Agnese fuori le Mura**, and two casts: on the left wall, Paris and Cupid. Death of Opheltes, Paris and Oñone, Rape of the Palladium, Wounded Adonis; on the window-wall, returning, Dædalus and Pasiphaë, Amphion and Zelbos, casts of the Endymion and the Perseus and Andromeda in the Capitoline Museum (p. 239), Bellerophon watering Pegasus. — The palace also contains over 200 pictures, chiefly of the Bolognese school of the 16-17th cent., and a Greek portrait-statue (Aristotle or more probably Aristippus?), but these are not shown without a special introduction. In the court, on the S.E. side, is a portico with delusive perspective ascribed to Borromini (apply to the porter; fee).

Pursuing the same direction beyond the Piazza Capo di Ferro, we next reach the small **PIAZZA DE' PELLEGRINI**. On the left is the back of the **Monte di Pietà** (Pl. II, 14), formerly the Pal. Santuccio, the seat since 1604 of the pawn-office, founded in 1539, to which it owes its present name. On the right is the church of **Santa Trinità de' Pellegrini**, erected in 1614; the high-altar is adorned with a Trinity by *Guido Reni*. Adjoining is a hospital for convalescents and pilgrims.

The **VIA DE' PETTINARI** (Pl. II, 14) leads from the Piazza de' Pellegrini to the *Ponte Sisto* (p. 358).

From the Ponte Sisto towards the N.W., parallel with the river, runs the *Lungo Tevere Tibaldi*, affording a pretty view of the Villa Farnesina and the Janiculum. Parallel with this street, on the right, is the **VIA GIULIA** (Pl. II, 14, 11, 12), most of which was built by Julius II., leading in 12 min. to the *Ponte Sant' Angelo*. To the left is a fountain known as the *Mascherone dei Farnesi*, and farther on, also on the left, beyond an arch spanning the street, is the *Pal. Falconieri*, built by Borromini, with hermæ on the façade in a baroque style, terminating in colossal falcons' heads. In the Via di Sant' Eligio, the next cross-street to the left, is the church of *Sant' Eligio degli Orefici*, a graceful little circular structure, built in 1509 from a design by *Raphael* and renewed in 1601. Farther on in the Via Giulia, on the left, are the *Carceri Nuove*, a prison founded by Innocent X. (closed in 1897), the little church of *San Biagio della Pagnotta*, and, No. 66, the *Pal. Sacchetti* (Pl. II, 12), erected in 1543 by Antonio da Sangallo the Younger as his private residence. The courses of rough rustica masonry in the lower stories of the houses on the left side of the street, formed the beginning of a large court of justice, projected by Julius II. and designed by Bramante, but never carried out. — To the left, at the end of the Via Giulia, is the church of *San Giovanni de' Fiorentini* (p. 219).

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The most important side-street diverging from the Corso Vittorio Emanuele is the **VIA DI TOR ARGENTINA** (Pl. II, 15-18, 14), mentioned at p. 216, which begins at the Pantheon (p. 208) on the N., and is continued to the S. by the Via Arenula to the *Ponte Garibaldi* (Pl. II, 13; p. 358).

To the S. of the Corso Vitt. Emanuele, the Via di Tor Argentina leads to the **PIAZZA BENEDETTO CAIROLI** (Pl. II, 14), passing the *Teatro Argentina* (p. 139) and a monument to *Pietro Cossa* (1834-81), the dramatist. Thence the *Via de' Giubbonari* runs to the right to the *Campo di Fiore* (p. 220), and the *Via del Pianto* (p. 223) to the left to the *Porticus of Octavia* and the *Theatre of Marcellus* (p. 224). On the N. side of the Piazza Benedetto Cairoli rises the church of **San Carlo ai Catinari** (Pl. II, 14), built by *Rosati* in 1612 in honour of San Carlo Borromeo, in the form of a Greek cross, with a dome. In the spaces below the dome are the four cardinal virtues, by *Domenichino*. Over the high-altar, Card. Borromeo in the procession of the plague at Milan, by *Pietro da Cortona*.

The narrow *Via de' Falegnami* runs from the N.E. angle of the *Piazza Benedetto Cairoli* to the small **PIAZZA TARTARUGA** (Pl. II, 17), named after the graceful \***Fontana delle Tartarughe** (tortoises), a bold and elegantly composed bronze group with figures of four youths and dolphins and tortoises. This is the most charming fountain in Rome; the design was formerly attributed to *Raphael* (or

*Giacomo della Porta*), though it was erected by the Florentine *Taddeo Landini* in 1585.

To the left is the *Palazzo Mattei* (Pl. II, 17), originally an aggregate of separate buildings which occupied the rectangle between *Santa Caterina de' Funari* and the *Via Paganica*. The handsomest portion (principal entrance, *Via de' Funari* 31; side-entrance, No. 32), is one of the finest productions of *Carlo Maderna* (1616).

In the passages of the entrance, in the arcades, and along the sides of the COURT, a great number of ancient reliefs are built into the walls. In the court are (r.) Mars with *Rhea Silvia*, and Apollo with the Muses, and (l.) the Calydonian Hunt and Rape of Proserpine; in the portico, Sacrifice of Mithras, Apollo with the Muses, and a Bacchanalian procession; all from sarcophagi. The statues in the court and niches on the staircase, some of them freely restored, are of no great value. The stucco decorations of the ceiling over the staircase are well executed.

Farther on we observe on the left, on the site of the ancient *Circus Flaminius*, the church of *Santa Caterina de' Funari* (Pl. II, 17), erected in 1564 by *Giac. della Porta*, with a good façade and a baroque tower. The name of the church is derived from the rope-makers who in the middle ages plied their vocation within the circus.

Straight in front is the *Palazzo Ascarelli* (Pl. II, 17), whence the *Via Delfini* leads to the left to the *Via Araceli* (p. 194), the street to the right to the *PIAZZA CAMPITELLI*. Here, on the right, is —

*Santa Maria in Campitelli* (Pl. II, 17), erected by *C. Rainaldi* under Alexander VII. on the site of an earlier church, to provide a more worthy shelter for the miraculous image of the Virgin, to which the cessation of the plague in 1656 was ascribed.

**INTERIOR.** The site of this church tapers to a point at the back, but this irregularity has been most skilfully masked by the architect, who has so designed a kind of 'preliminary' transept as to produce the impression that, beyond the handsome projecting columns, there is another and more spacious transept. — Beneath the canopy over the high-altar is placed the miraculous Madonna. In the 2nd Chapel on the right, the Gift of Tongues, by *Luca Giordano*; in the 1st Chapel on the left, two monuments of the *Altieri* family (17th cent.) resting on lions of rosso antico, that on the right marked 'umbra', that on the left 'nihil'. In the 8. transept is the tomb of Card. *Pacca* by *Petrich*.

From the S.E. end of the *Piazza Campitelli* the *Via di Tor de' Specchi*, skirting the foot of the *Capitol*, leads to the left to the *Piazza Araceli* (p. 227), while the *Via Montanara* runs to the right to the *Piazza Montanara* (p. 224).

From the S.E. angle of the *Piazza Benedetto Cairoli* (p. 222) the *Via del Pianto*, continued by the *Via della Pescheria* (Pl. II, 14, 17), skirts the N. side of the former *Ghetto*, or Jewish quarter, which was pulled down in 1887. In antiquity and during the middle ages the Jews resided in *Trastevere*; but in 1556 Paul IV. assigned this quarter to them, and until the end of the papal rule they were forbidden to settle elsewhere.

The third street on the left leads from the *Via del Pianto* to the *Piazza Tartaruga* (p. 222), and the first street on the right to the *Palazzo Cenci-Bolognetti* (Pl. II, 14), the home of the ill-fated *Bew*

trice Cenci (reputed portrait, see p. 157), who was executed in 1599 at the Ponte Sant' Angelo for the murder, in conspiracy with her brothers, of her father Francesco Cenci, a man of execrable character.

At the end of the Via della Pescheria, on the left, is the **\*Porticus of Octavia** (Pl. II, 17), erected by Augustus on the site of a similar structure of Metellus (B. C. 149), and dedicated to his sister. It was destroyed by a fire, but restored by Sept. Severus and Caracalla in 203, as the inscription records. The principal entrance consisted of a double colonnade with eight Corinthian columns, of which three in the inner, and two in the outer row are still standing. To the right and left of this were double rows of 14 columns each, while there were at least 40 columns in a row at the sides. The entire colonnade, with its 300 columns, enclosed a rectangular space, within which stood temples of Jupiter and Juno. It was adorned with many admirable works of art which formed part of the Macedonian booty. In 770 the church of *Sant' Angelo in Pescheria* (frequently restored) was built on the ruins by Stephen III., and here the Jews were compelled to attend Christian sermons on their Sabbath from 1584 down to the pontificate of Pius IX. Rienzi went in procession from this church to the Capitol at Whitsuntide, 1347 (p. xxxviii).

Farther to the S.E., on the right in the Via del Teatro di Marcello, are the remains of the **\*Theatre of Marcellus** (Pl. II, 16), which was begun by Caesar, and completed in B.C. 13 by Augustus, who named it after his nephew, the son of Octavia. Twelve arches of the outer wall of the auditorium are now occupied by workshops. The lower story, partly sunk in the earth, is in the Doric, the second in the Ionic style, above which, as in the Colosseum, a third probably rose in the Corinthian order. It is said to have accommodated 3-4000 spectators. The stage lay towards the Tiber. In the 11th cent. the theatre was used by *Pierleone* as a fortress. To his descendants succeeded the *Savelli*, whose palace stands on a lofty mound of debris within the theatre. In 1712 the palace was purchased by the *Orsini*, and in 1816-23 it was occupied by the historian Niebuhr, when Prussian ambassador. — The Via del Teatro di Marcello ends in the small but busy **PIAZZA MONTANARA** (Pl. II, 16), much frequented by the country-people, especially on Sundays. Omnibus to the Piazza Venezia, etc., see No. 20 in the Appendix.

At the beginning of the **VIA BOCCA DELLA VERITÀ**, which runs hence to the S., in a small piazza to the right, is the church of **San Nicola in Carcere** (Pl. II, 16), restored in 1880, containing, on the outer walls and in the interior, ancient columns which appear to have belonged to three different temples, including those of *Spes* and *Juno Sospita*. Visitors may examine the foundations of these temples (*sacristan* with light  $\frac{1}{2}$  fr.).

*Hence to the Piazza Bocca della Verità and Santa Maria in Cosmedin, see p. 272.*

The **Ponte Fabricio** (Pl. II, 16), to the S.W. of the Palazzo Orsini and the Theatre of Marcellus, which since the middle ages has been called the *Ponte de' Quattro Capi* from the four-headed hermae on the balustrades, is the oldest bridge now in Rome, having been built in B.C. 62 by *L. Fabricius*, as the inscription records.

This bridge crosses an arm of the river (usually dry) to the **Isola Tiberina** (Pl. II, 16), on which is a small piazza and the church of —

**SAN BARTOLOMEO**, erected, perhaps on the site of an ancient temple of *Æsculapius*, about the year 1000 by the Emp. Otho III. in honour of St. Adalbert of Gnesen, and erroneously named St. Bartholomew. The emperor had desired the Beneventans to send him the relics of this saint, but received those of St. Paulinus of Nola in their stead. The present church, the campanile excepted, is modernised and uninteresting; façade by *Martino Lunghi the Younger*, 1625. The interior contains fourteen ancient columns; in the choir, remains of an early mosaic. In the centre of the steps leading to the presbytery is the mouth of a well of the 12th cent., with sculptures.

The archway on the left side of the church leads to a small mortuary chamber, resembling the Morgue at Paris. Below this is part of the ancient bulwark of travertine which gave the island the appearance of a ship, the mast being represented by an obelisk rising midway between the two bridges. When the left arm of the Tiber is dry we may reach this point by descending one of the flights of steps near the mortuary house. The figure of a snake hewn on the bow of the ship is a reminiscence of the story that the Romans, when sorely afflicted by the plague, sent for *Æsculapius* from Epidaurus in B.C. 293, and that a snake, a reptile sacred to the god, concealed itself in the vessel, and on reaching the harbour escaped to this island, which was dedicated to *Æsculapius* in consequence.

The island was connected with Trastevere by the ancient *Pons Cestius* (*Gratiani*; Pl. II, 18), which was erected soon after the *Pons Fabricius*, restored by the Emperors Valentinian and Gratian, and recently entirely rebuilt with the old stones, and lengthened by an arch at each end. It is now called *Ponte San Bartolomeo*. — A few paces along the right bank of the Tiber, crossing the *Lungo Tevere degli Anguillara*, bring us to the *Via della Lungarina* (p. 358).

### III. The Southern Quarters (*Ancient Rome*).

This part of our description of Rome embraces the southern portion of the city, beginning with the Capitol, and extending eastwards as far as the Lateran: *i. e.* the hills of the Capitol, Palatine, Aventine, Cælius, and the S. slope of the Esquiline. This was the most important quarter of the Republican and Imperial city, but lay waste and deserted from the early part of the middle ages down to our own times. Recently it has lost much of its characteristic aspect owing to the construction of new quarters, consisting largely of tenement houses of the most Philistine appearance. It was at one time hoped that a considerable part of it, extending from the

Forum Romanum and the Fora of the Emperors to the Circus Maximus, the Thermae of Caracalla, and the Porta San Sebastiano, could be rescued and converted into a *Passeggiata Archeologica* by means of connecting gardens, but the plan has been delayed. A number of ancient churches, as well as the imposing collections of the Capitol and Lateran, are situated in this district.

#### a. The Capitol.

The Capitol, the smallest but historically the most important of the hills of Rome, consists of three distinct parts: the N. summit with the church of Aracoeli (164 ft.); the depression in the middle with the piazza of the Capitol (98 ft.); and the S.W. point with the Pal. Caffarelli (156 ft.). It was on this piazza, the *Area Capitolina*, that Romulus is said to have founded his asylum; it was here that popular assemblies were afterwards held; and it was here, in the year B.C. 133, on the occasion of the suppression of the revolt of Tiberius Gracchus, that the blood of the citizens flowed for the first time in civil warfare. The N. peak was occupied by the *Arc*, or citadel, with the *Temple of Juno Moneta* ('the warner'), beside which, from 269 B.C. onwards, stood the mint of the Senate (comp. Plan, p. 260), The S.W. peak was the site of the great *Temple of Jupiter* (comp. Plan, p. 242), built by Tarquinius Superbus, the last of the kings, and consecrated in B.C. 509, the first year of the Republic. This temple was 800 ft. in circumference, and possessed a triple colonnade on the front and sides and three cellæ, that of Jupiter being in the middle, and one for Juno and Minerva on each side. In the year B.C. 83, during the civil war between Sulla and Marius, the temple was burned down, and the same fate overtook it in A.D. 69, on the occasion of the struggle between Vespasian and Vitellius. Magnificently restored by Domitian, this temple continued to be the most sacred shrine of the Roman world until the 6th century.

During the early middle ages the hill was in the possession of the monastery of Sancta Maria de Capitolio (Aracoeli). The name of *Monte Caprino*, or hill of goats, applied to the S.E. height, testifies to its desertion. The glorious traditions, however, which attached to this spot, gave rise to a renewal of its importance on the revival of a spirit of municipal independence at Rome. In 1143 it again became the centre of the civic administration; and the 'Novum Palatium' for the meetings of the municipal *Senate* (p. 229) is first mentioned in 1150. In 1348 the first approach from the new quarter of the city in the Campus Martius was made by the construction of the flight of steps of Aracoeli, leading to the piazza of the *Capitol*, which was at that time the market-place. The *Palace of the Conservatori* (p. 230) dates from the 15th cent., the general arrangement of the piazza of the Capitol from the 16th and 17th cent.

From the PIAZZA ARACCELI (Pl. II, 17), which is reached from the Piazza Venezia by the Via Ripresa dei Barberi (p. 193) and Via Giulio Romano and from the Corso Vittorio Emanuele by the Via Araccei (p. 194), three approaches lead to the Capitoline Hill, that in the centre being the principal ascent for pedestrians (p. 229). — On the left a lofty FLIGHT OF STEPS (124), the only public work executed at Rome during the exile of the papal court at Avignon, ascends to the principal entrance of the church of Santa Maria in Araccei (generally closed, see below). — On the right the VIA DELLE TRE PILE, converted in 1873 into a convenient drive (on which occasion remains of the ancient Servian wall, enclosing the hill in the direction of the Campus Martius, and now seen behind the railings to the left, were brought to light; see p. xxxi), leads past the entrance of the Pal. Caffarelli, which was erected about 1580, and is now the German embassy. The principal approach and the Via delle Tre Pile lead to the Piazza del Campidoglio, see p. 229.

\***Santa Maria in Araccei** (Pl. II, 20), a very ancient church, is mentioned in the 8th cent. as *Sancta Maria de Capitolio*. It occupies the site of the Capitoline temple of Juno (p. 226). The present name ('Church of the Altar of Heaven'), dating from the 14th cent., is derived from an ancient legend according to which this is the 'Camera Octaviani' (a name suggested by the inscription on the column mentioned below), in which the Sibyl of Tibur appeared to the emperor, whom the senate proposed to elevate to the rank of a god, and disclosed to him the new Revelation. The church, of which the Roman senate formerly enjoyed the patronage, has given title to a cardinal since the time of Leo X. The façade is unfinished. — It was in this church that Gibbon first conceived the idea of writing his history of the Decline and Fall of the Roman Empire.

Visitors generally approach the church from the Piazza of the Capitol by the staircase to the E. of the Capitoline Museum, turning to the left at the top of the first flight of steps. Over the door is a mosaic of the Madonna between two angels, dating from the end of the 13th century.

The INTERIOR is much disfigured by modern additions. The nave is borne by 22 ancient columns, varying greatly in style, thickness, and height. The third on the left bears the ancient inscription '*A cubiculo Augustorum*'. The rich ceiling was executed to commemorate the victory of Lepanto (p. 203) in 1571.

By the wall of the principal ENTRANCE, to the right, is the tomb of the astronomer Lodovico Grato (1531), with a figure of Christ by Andrea Sansovino (?); on the left the fine monument of Card. Librettus or Alibrettis (a member of the celebrated d'Albret family of S. France), by A. Bregno (? 1465), with partly preserved painting, and the tomb-relief (much worn) of archdeacon Giov. Crivelli (d. 1432), by Donatello. — RIGHT AISLE, 1st Chapel (Bufalini):

\*Frescoes from the life of San Bernardino of Siena, painted about 1494 by Pinturicchio, restored by Camuccini. The decoration of the ceiling also deserves notice. — LEFT AISLE. In the 2nd Chapel a manger (*presépe*) is fitted up at Christmas, i.e., a gorgeous and brilliantly illuminated representation of the Nativity in life-size, with the richly decorated image of *Il Santo Bambino*, or Holy Child. Between Christmas Day and Jan. 6th, from 3 or 4 o'clock daily, children from 5 to 10 years of age here recite little poems, etc., in honour of the Bambino, a carefully studied performance, but usually accomplished with great naturalness of gesture and manner.

TRANSEPT. On the right and left, by the pillars of the nave, are two \*Ambones from the old choir, by Laurentius and Jacobus Cosmas. The chapel on the right contains handsome monuments of the Savelli family, of the 13th and 14th cent.: to the right that of Pope Honorius IV.; to the left those of his father and other relatives (incorporating an antique sarcophagus). — The left transept contains an octagonal canopy, borne by 8 columns of broccatellone (a kind of marble), called the CAPPELLA SANTA, or DI SANT' ELENA. Beneath the altar, destroyed during the French Revolution but restored in 1883, the remains of St. Helena are said to repose in an ancient sarcophagus of porphyry. The present altar encloses an ancient altar, bearing the inscription *Ara Primonogeniti Dei*, which is said to have been erected by Augustus. At the end of the N. transept is the monument of Matthæus of Acquasparta (d. 1302), the general of the Franciscans, mentioned by Dante (Paradiso, XII. 124). To the left is a colossal statue of Leo X., near which a slab marks the tomb of Felice de' Fredi, who discovered the Laocoön group (p. 341) in his vineyard near the Sette Sale.

CHOIR. To the left, the handsome tomb of Giov. Batt. Savelli (d. 1498). From 1512 to 1565 the high-altar was adorned with the Madonna of Foligno by Raphael (p. 331). The donor, Sigismondo Conti da Foligno, is interred here. The present altar-piece is an ancient Madonna, ascribed to *St. Luke*.

The Franciscan monastery belonging to the church was pulled down in 1888 to make room for the *Monument of Victor Emmanuel II.*, designed by Count Gius. Sacconi. The work, which is being erected on the N. end of the Capitol, has already swallowed up over eight million francs as the cost of the site (p. 193), substructures, preliminary operations, etc. When finished, it will include an equestrian statue of the king, rising in the centre of a platform, surrounded by colonnades and approached by massive flights of steps. The colonnades are being richly decorated with mosaics and paintings, and the apartments in the basement are to be fitted up as a *Museo Storico del Risorgimento Italiano*. A glimpse of the operations may be obtained from the Via della Pedacchia or the *Via del Marforio*.

*Piazza del Campidoglio.*   ROME.   III. *Southern Quarters.*

The CENTRAL APPROACH, ascending in shallow steps paved with asphalt ('la cordonnata'), leads direct to the Piazza del Campidoglio. At the foot of the steps are copies of the Egyptian *Lions* mentioned at p. 236, and at the top a group of the horse-taming *Dioscuri*, which are said once to have adorned the theatre of Pompey. In the gardens to the left is a *Bronze Statue of Cola di Rienzo*, by Masini. The pedestal, formed of ancient architectural and inscribed fragments, is intended to suggest Rienzi's antiquarian studies. He was slain at the foot of the Araceli steps. Higher up is a cage containing a couple of wolves and another with an eagle.

The design of the present \*Piazza del Campidoglio, or Square of the Capitol (Pl. II, 20), is due to *Michael Angelo*, and its execution though begun soon after 1538 was not completed until the 17th century. Michael Angelo superintended in person only the erection of the statue of Marcus Aurelius and the construction of the staircase-approach and of the flight of steps in front of the palace of the Senators; the rest was executed from his plans, with various modifications of detail, by his successors. The slanting position of the palaces at the sides, which causes the piazza to seem larger than it is, is due to the situation of the earlier palace of the Conservatori. — On the balustrade in front, adjoining the *Dioscuri*, are the so-called *Trophies of Marius*, admirably executed works probably dating from the reign of Domitian (brought hither from the water-tower of the Aqua Julia, p. 174), and the statues of the Emp. Constantine and his son Constans from the Thermae of Constantine (p. 169). On the right is the first milestone of the ancient Via Appia, and on the left the seventh, found at Torricola in 1660.

In the centre of the piazza rises the admirable \*Equestrian Statue of Marcus Aurelius (161-181), in bronze, once gilded, which stood near the Lateran in the middle ages, and was, as the inscription records, transferred hither in 1538. Its original position is unknown. It owes its excellent preservation to the popular belief that it was a statue of Constantine, the first Christian emperor (see pp. xxxiv, lv). The height of the pedestal, which is said to have been designed by *Michael Angelo*, is skilfully calculated so as to permit spectators to inspect even the head of the statue.

Behind this monument rises the Palazzo del Senatore (Pl. II, 20), first mentioned as the 'Novum Palatium' (p. 226) in 1150. In 1300 it was restored and provided with a vestibule (lobium or loggia) in two stories; and after being injured by a fire in 1354, it was again restored by Boniface IX. in 1389. Two of the four corner towers of Boniface's edifice are still recognizable; one at the S.E. corner next the Forum and one at the N.W. corner in the Via del Campidoglio. The handsome flight of steps is by *Michael Angelo* (see above). The façade, slightly altered from *Michael Angelo's* design, was constructed by *Girol. Rainaldi* (1592). The river-gods which adorn it are the Tiber (right) and Nile (left); in the centre is a foun-

tain, above which is a sitting statue of Romæ from Cœli (comp. p. 428), much too small for its position. Michael Angelo had designed to erect here a colossal figure of Jupiter. Petrarch was crowned as a poet on April 5th, 1341, in the great hall on the lower story (now dark and used as a store for antiquities). On the upper floor is another spacious hall, now used for the meetings of the civic council. The senators' coats-of-arms (14-15th cent.) here were discovered in 1858. The palace contains also the offices of the civic administration, dwellings, and an observatory. The *Campanile*, by Martino Lunghi the Elder, was erected in 1572, to replace an older one. The roof, which is adorned with a standing figure of Roma, commands an extensive view (ascent, see p. 241).

The *Via del Campidoglio* to the right of this palazzo, and the *Via dell'Areo di Settimio Severo* (p. 260) to the left, descend to the Forum.

The two palaces at the sides now contain the Capitoline Collections. The Palace of the *Conservatori*, or town-council, on the right, originally erected about 1450 under Nicholas V., was rebuilt in 1564-68 after Michael Angelo's plans by Prospero Boccapaduli and Tommaso de' Cavalieri. The *Capitoline Museum* (p. 236), on the left, was erected in 1644 by Girol. Rainaldi. — The flights of steps and triple-arched colonnades on the E. side of these palaces were erected by Vignola (ca. 1550); that to the left behind the Capitoline Museum leads to the church of Santa Maria in Aracoeli (p. 227); that to the right, on the opposite side, to the Monte Caprino (now *Via di Monte Tarpeo*; p. 241).

#### A. \*Palace of the Conservatori.

*Comp. the Plan, p. 230. — Admission, see pp. 140, 141.*

The principal door leads from the Piazza del Campidoglio into the COURT. By the right wall of the court are the hands, arm, and feet of a colossal figure in marble; and the cube containing the cinerary urn of *Ayrippina*, wife of Germanicus, which in the middle ages was employed as a measure for corn. By the left wall are alto-reliefs of Roman provinces, separated by barbaric trophies and weapons, which were found in the Piazza di Pietra (p. 193); also a colossal head of Constantine the Great (perhaps from his basilica, p. 268). — In the centre of the colonnade opposite the entrance, a statue of Roma; at the sides, statues of barbarians in grey marble. To the left, in the corner, a colossal bronze head; right, a noteworthy antique group of a horse torn by a lion, said to have been restored by Michael Angelo.

In the ENTRANCE HALL: opposite the staircase, 30. Modern *Columna rostrata*, with the antique fragment of an inscription in honour of *C. Duilius*, the victor at Mylæ, B.C. 260 (the original was probably replaced at the beginning of the imperial period by the extant marble copy). Below the window is a statue of Charles

of Anjou, King of Sicily (till 1870 in the large Hall of the Capitol), who was senator of Rome in 1263-66, 1268-78, and 1281-84.

On each side of the STAIRCASE are Roman inscriptions built into the wall, most of which were found on the Esquiline. — Built into the walls on the first landing are four noteworthy reliefs, three of them from a monument of M. Aurelius, found near Santa Martina in the Forum: on the right, 44. Sacrifice in front of the Capitoline temple; on the long wall, 43. Entry of the emperor; 42. Pardon of conquered enemies. The fourth relief (41. Reception of an emperor by Roma at a triumphal arch) was found in the Piazza Sciarra, and perhaps belonged to a monument of Hadrian's period. Also votive inscriptions and reliefs dedicated by Gallic, Thracian, and other foreign soldiers in the Praetorian guards to their native deities (found mainly in 1873-74 near the Praetorian camp, p. 158). — On the second landing: Reliefs from the triumphal arch mentioned on p. 190, representing (right) an emperor making an oration and (left) the apotheosis of an empress. The heads of the chief figures are restorations, with the exception of the chin of the emperor in the relief on the left, which indicates him as Hadrian (not Marcus Aurelius or Antoninus Pius). The empress, therefore, must be either the adoptive mother or the wife of Hadrian (*i. e.* either Plotina or Sabina). On the left is the entrance to the collections described below.

We turn to the left, traverse two rooms with modern lists of Roman magistrates and busts of heroes of the Italian struggle for independence, and enter a long corridor containing the so-called PROTOMOTEA, a collection of busts of celebrated Italians (especially in the domains of science and art), the nucleus of which was formed by the busts removed from the Pantheon in 1820 by order of Pius VII. To the right of the entrance is a bust of Pius VII. by *Canova*; at the end of the corridor is a monument to *Canova* by *L. Fabris*. Several eminent foreigners have also been admitted: *e.g.* (l.) *Winckelmann*, *Angelica Kauffmann*, and *Raphael Mengs*, (r.) *Poussin*. On the walls are old plans and views of Rome and a painting by *Aldi* representing the last hours of the independence of Siena. — The second door to the right in this passage is the entrance to the New Capitoline Museum.

The \*New Capitoline Collection contains chiefly bronzes and the antiques found during the construction of the new streets of the E. quarter of the city, which became municipal property (p. 160). Comp. *Helbig*, Antiquities in Rome, vol. I, pp. 400-464.

I. ROOM OF THE BRONZE UTENSILS. *Bronze Chariot*, with representations in relief; *Sofa* with arms (erroneously restored), with inlaid silver work, found at the ancient Amiternum; *Litter*, inlaid with silver. Along the walls are smaller bronzes, including a *Hermafrodite*, from whose back springs an arabesque (fountain-figure). — The door in front of us leads to the —

II. ROOM, which contains the COLLECTION OF COINS (closed on Sun.). In the centre is the Campana Collection of gold coins, chiefly of the imperial epoch. By the walls are ancient and mediæval silver coins from the Castellani and Stanzani Collections. The glass case by the window, to the right, contains gold ornaments, including a \*Fibula with cloisonné enamel, in the shape of two eagles, found in the tomb of a Gothic chief outside the Porta del Popolo (6th cent.); to the left, carved gems. — The door to the left in Room I leads into the large octagonal —

III. CUPOLA SALOON, constructed of iron and wood in the Pompeian style, by Vespignani. In the vestibule: to the right, 2. Tombstone of *Q. Sulpicius Maximus*, a boy of  $11\frac{1}{2}$  years, who, according to the Latin inscription, worked himself to death after having distinguished himself in a competition (agon) in extemporisng in Greek verses, instituted by Domitian in 94 A.D.; the verses are inscribed on each side of the statuette of the youthful poet. To the left: 8. Sitting figure of *Terra Mater* (Mother Earth), in an adicula, or shrine, with inscription. \*7. Relief of a dancing *Maenad*, with a knife and the hindquarter of a goat, an admirable Greek work. — Opposite the entrance is a beautiful fountain-spool in the form of a drinking-horn, according to the inscription by Pontios of Athens, found in the gardens of Mæcenas (p. 173). To the right, 18. Youthful athlete pouring oil into his left hand from an oil-flask. 14, 16. Tritons, forming part of the following group. \*15. Half-figure of the Emperor *Commodus*, with the attributes of Hercules; the marble still displays its original polish; the pedestal is formed of two Amazons (one only preserved) bearing a shield enclosed by cornucopæ; below which is a celestial globe. 19. Figure of a genius, with a cornucopia and ægis. 21. Large sarcophagus from Vicovaro (p. 408), with reliefs of hunting-scenes. 23, 24. Statues of girls. 25, 27. Well-preserved youthful portrait-heads, found together on the Esquiline; \*26. So-called *Esquiline Venus*, a young girl in the act of fastening her hair (both arms missing). Then, two statues of a post-Constantine period, each holding aloft a cloth in the right hand as the signal for starting in the chariot-race. Graceful figure of a young girl on a bench. 31. Fine female statue; Statue of *Thanatos*, god of death, wrongly restored as a lyre-player (the original had a bow in the left hand and an inverted torch in the right). \*36. Head of a Centaur (Chiron); 38, 42, 43. Athletes; \*46. *Maryyas*. Opposite, \*59. Head of an Amazon. In the middle, between the pillars: Two large vases (cratera), one with Paris and Helen, the other with spirited Bacchic representations. 35. Infant Hercules with the lion's skin, club, and bow-case, in his left hand the apples of the *Hesperides*; Statuette of an old fisherman; 10. Old woman carrying a lamb. Statuette of a goddess of health (erroneously restored as *Urania*), with a snake in her right hand, and in her left a vase with water for the snake. Statuette of a boy at play,

aiming a nut at a pyramid of nuts on the ground. — We then enter the —

IV. GALLERY. To the right: 46. Colossal bust of Mæcenas; Tombstone of the shoemaker *C. Julius Helius*, with life-like portrait (1st cent. A.D.); 75. *Fighting Hercules*, with a portrait-head; several fine ancient Greek tombstones with female figures; Replica of the so-called Penelope (Vatican Gallery; p. 340); Votive relief of an athlete washing his hands; beneath, an archaic *Nike*; 70. Colossal foot in marble, with a sandal adorned with a pleasing composition of Tritons, Cupids, and dolphins. — On the walls of the adjoining CORRIDOR: 126. Torso of a Charioteer in the act of mounting his chariot; Kneeling Amazon (an archaic Greek original); 124. Marble vase, richly adorned with acanthus leaves. On the sarcophagus to the right are several heads; that of Attis (under glass) shows traces of painting and gilding. Bust of *Anacreon*, the poet, found in the gardens of Cæsar, outside the Porta Portese. Adjacent, to the left, Torso of Athena, modelled after the Parthenos of Phidias; fragment of a marble shield with battle-scenes. On the sarcophagus to the left: *Group of Satyrs* in contest with giants whose legs end in serpents (from the Pergamenian votive monument on the Acropolis at Athens; comp. p. li). 130. Silenus in a crouching attitude, a fountain-figure. On the end-wall, next the exit: below, to the right, Bust of *Hercules*, after Scopas; above, to the left, \*Head of the youthful *Pan*.

We cross the end of the Protomoteca (passing the monument of Canova on the right), and enter the —

V. ROOM OF THE TERRACOTTAS, chiefly common domestic utensils and architectural fragments. Reliefs with landscapes (views of the Nile) and mythological scenes (Hercules and Telephus), many showing traces of colouring. In the corner to the left, fragments of a terracotta *Pediment Group*; on a bracket, under glass, ivory diptych and a stylus. To the right of the entrance, under glass, archaic *Acroterion* in the shape of a woman's head.

VI. ROOM OF THE BRONZES. At the entrance, \**Roman Priest's Boy* (Camillus); *Ephesian Diana*, on a trilateral altar. — By the window, so-called \**Capitoline Wolf*, a highly archaic work of the 5th cent. B.C. Comparison with ancient Roman coins shows that the wolf stood alone, with its head turned menacingly towards some enemy. This is probably the wolf which stood in the Capitoline temple and was injured in B.C. 65 by lightning, of which traces are evident on the hind legs. In the middle ages (before the 10th cent.) this work, with other bronzes, was erected near the Lateran, and was perhaps subjected at the same time to the pernicious restoration by soldering and filing which has seriously injured it. The twins, *Romulus* and *Remus*, were not added until the period of the High Renaissance. — To the right, small figure of the three-bodied

*Hecate*. In the centre: \**Thorn Extractor*, a boy removing a thorn from his foot (p. xlvi). By the back-wall: Gilded *Statue of Hercules*, found in the Forum Boarium (p. 272), under Sixtus IV. \**Horse*, sadly mutilated, but of excellent workmanship, found at Trastevere together with the fragments of a *Bull* and the *Apoxyomenos* (p. 345). To the left of the exit, an expressive \**Bronze Head*, said to be that of *L. Junius Brutus*, who expelled the kings and became the first consul; eyes inserted. To the right, *Vase*, found near Anzio, presented by King Mithridates to a gymnasium (foot and handles modern).

VII. ROOM OF THE ETRUSCAN TERRACOTTAS, the so-called *Museo Italico*, a collection of vases, terracottas (including two sarcophagi with figures on the lids), bronzes, and various anticaglias from Etruria and Latium. Under glass: Silver ornaments of a cista with archaic figures of animals, found at Palestrina.

On regaining the corridor, we pass through the second door on the right to the —

VIII. & IX. Rooms (both badly lighted), which contain the objects discovered in the primæval cemeteries on the Esquiline and Quirinal hills, dating back to the first centuries of the existence of Rome (7-5th cent. B.C.).

The deceased were usually buried in coffin-shaped structures, rudely composed of tufa without mortar. One or two of these are shown in their original condition in R. VIII. The articles interred with the dead were few and poor; they include native pottery, sometimes manufactured without a wheel, fibulae and weapons of bronze, terracotta spindles, etc.; vases of Greek origin are rare; ornaments of amber, glass, or the precious metals very seldom occur; and, with the exception of a few scratched signs, there are no indications of the use of writing. — The wall-cases contain objects from the Necropolis of Santa Maria della Vittoria (on the Quirinal) and from Albano (Case IX; hut-shaped urns). By the window are two cylindrical sarcophagi with female skeletons, found in 1884 in the Villa Spithœver, within the Servian wall. Also, the upper part of a terracotta well-shaft, with an early Latin inscription (3rd cent.?). — The large slabs in the floor of this room belong to the *Girdle Wall* of the precincts of the Capitoline temple, and are thus still in their ancient position (comp. the Plan, p. 242). The two granite columns and the massive granite architrave were erected here in the middle ages, but were doubtless taken from some building in the neighbourhood. The —

IX. Room chiefly contains objects found in the necropolis in the Via dello Statuto (Plan beside the window). Also in Cases I-III, Objects from various tombs (the best in Case III): Bronze tripod with chains; imported vases, including specimens from S. Italy and so-called proto-Corinthian vases.

On quitting this collection we pass through the second door on the left in the corridor and ascend to the —

Picture Gallery ('Pinacoteca'), founded by Benedict XIV. The names of the artists and the subjects are attached to the pictures. Excellent catalogue by A. Venturi (1 $\frac{1}{4}$  fr.; not sold in the museum). — Straight in front is the —

I. SALOON. Entrance-wall, to the right of the door: \*84. *Rubens*, *Romulus and Remus*. Right wall: 80. *Dosso Dossi* (not Giorgione), *Holy Family*; 79. *Romanelli*, *St. Cecilia*; 72. *Pietro da Cortona*, *Triumph of Dionysus*; \*70 *di Credi*, *Madonna and Child*; 63. *N. Poussin*, *Flora* (copy of the

picture in the Louvre); 66. *Garofalo*, Madonna; 61. *Guido Reni*, Mary Magdalén; 59. *Domenichino*, Cumæan Sibyl. Above the windows: 86-91. Ten frescoes attributed to *Lo Spagna* (p. 58), Apollo and the Muses, formerly in the hunting-lodge of La Magliana (p. 418). — End-wall: 58. *Altani*, Nativity of the Virgin; 57. *Dom. Tintoretto*, Mary Magdalén; 50. *Fra Bartolomeo* (? more probably *Franc. Francia*), Presentation in the Temple; 58. *Garofalo*, Holy Family; 47. *Guercino*, Persian Sibyl (school-piece); 46. *Paolo Veronese*, Madonna and saints (copy); above, 100, 101. *Lo Spagna*, SS. Stephen and Benedict, frescoes from the convent of Campo Marzo in Rome. Left wall: 41. *Altani*, Magdalén; 36. *School of S. Botticelli*, Madonna and saints; 29. *Cola dell' Amatrice*, Death of Mary; 19. *Garofalo*, Coronation of St. Catharine; 17. *Guido Reni*, A glorified spirit (unfinished). Above, 97-99. *Carracci*, Frescoes from the myth of Cupid and Psyche. — Entrance-wall: 13. *School of Franc. Francia*, Madonna and saints (1513). — We traverse a small passage, in which are (102-110) some interesting views of Rome in the first half of the 18th cent., by *L. Vaneitelli*, and enter the —

II. Room. 139. *Velasquez*, Portrait of himself (1630); 137. *Van Dyck*, Good double portrait of Lucas and Cornelis de Wael, the painters; 135. Portrait of Michael Angelo; \*128. *Van Dyck*, Portraits of the poet Thomas Killigrew and of Henry Carew; 120. *Garofalo*, Annunciation; 117. *Paolo Veronese* (? more probably *Carletto Caticci*), Madonnas and angels.

III. Room. 141. *Giov. Bellini* (?), Portrait; 142. *Giov. Bellini*, Portrait; \*145. *Titian*, Baptism of Christ; 116. *Gentile Bellini* (?), Portrait, said to be of Petrarch; 147. *Giov. Buonconsiglio*, Portrait of himself; 152. *Domenichino*, St. Barbara; 161. *School of Giov. Bellini*, Holy Family.

IV. Room. Left wall: 183. *Mazzolini*, Holy Family; 197. *Paolo Veronese*, Rape of Europa (copy); 203. *Palma Vecchio* (not *Titian*), Christ and the Woman taken in adultery; 204. *Garofalo*, Madonna (copy); 205. *Cignani*, Madonna; 210. *Nic. Poussin*, Orpheus; 212. *Parmigianino*, John the Baptist. — End-wall: \*221. *Guercino*, St. Petronilla raised from her tomb and shown to her bridegroom, a colossal picture painted for St. Peter's, now replaced there by a copy in mosaic. — Right wall: 227. *Caravaggio*, Fortune-telling gipsy; 235. *Moratta*, Holy Family; 240. *Caravaggio*, St. Sebastian; 246. *Guido Reni*, St. Sebastian; 248-250. *Tintoretto*, Baptism and Passion of Christ. — Exit-wall: 254. *Pietro da Cortona*, Alexander and Darius.

The *Sale dei Conservatori* (i.e. of the town-councillors) mainly contain frescoes and other works of art, chiefly of the end of the 16th century.

We pass through a CORRIDOR (Pl. IX) containing a collection of porcelain presented by Conte Cini, and the old CHAPEL (Pl. VIII) containing a fresco (Madonna and angels) by *Agostino d'Ingegno*. We then reach the VII. Room, the walls of which are frescoed by *Jacopo Ripanda* of Bologna with scenes from the Punic Wars. — II. Room (to the right): Frescoes from the history of Rome under the Kings by *Laureti*; statues of the generals *Marcantonio Colonna*, *Alexander Farnese*, *Rospigliosi*, *Aldobrandini*, and *Barberini*. — Two finely carved doors lead hence to the LARGE SALOON (Pl. I) with frescoes by the *Cavaliere d'Arpino*, representing the Combat of the Horatii and the Curiatii, and other scenes from the period of the Kings; it also contains a bronze statue of Innocent X. by *Algardi*, and a marble statue of Urban VIII. by *Bernini*. — We now return through R. II into the III. Room. Scenes from the Cimbrian war on the frieze; bust of Lewis I. of Bavaria; 4. Upper part of an antique statue of Apollo. — IV. Room: Fragments of the *Fasti Consulares*, or lists of Roman consuls and (on the side pillars) of all triumphs from Romulus to the time of Augustus, found in 1846 (and smaller fragments in the present century), between the temples of Castor and Faustina. They were originally exhibited in the Regia, or official residence of the Pontifex Maximus (p. 252). The busts of B. *Borghesi* (by A. *Tadolini*) and W. *Hensen* (by J. *Kopf*), two scholars who explained the *Fasti*, were placed here in 1888; and one of G. B. *de Rossi*, the archaeologist (by G. *Galvani*), in 1898. — V. Room. Several antiques: bronze jug in the form of a female head; two ducks; head of Medusa, by *Bernini*.

Bust of Michael Angelo, said to be by himself. — Va. Room, a small room, with relics of Garibaldi, weapons, garlands, banners, letters, etc. — VI. Room, formerly the assembly-hall of the Senate. The frieze, representing scenes from the life of Scipio Africanus, is attributed to Ann. Carracci. On the walls is tapestry woven at San Michele (p. 361).

### B. \*\*Capitoline Museum.

This museum was founded by Innocent X., and extended by Clement XII., Benedict XIV., Clement XIII., and Pius VI. The works carried off by the French were restored with few exceptions to Pius VII. The collection is much smaller than that of the Vatican, but is rich in admirable works. *Admission*, see pp. 140, 141. Catalogue, prepared for the Commissione Archeologica Municipale in 1883, (2nd ed., 1888; 3 fr.). Comp. *Helbig*, Antiquities in Rome, vol. i, pp. 293-399.

**Ground Floor.** — In the centre of the COURT (Cortile): in front, above the fountain is the so-called \**Marforio*, a colossal river-god, probably representing the Rhine or Danube, erected in the middle ages in the Via di Marforio opposite the Carcer Mamertinus, where it was employed as a vehicle for the sarcastic answers to the interrogatories of Pasquino (see p. 217). By the wall, to the right and left of the *Marforio*: Figures of Pan, two architectonic supporting-figures found in the Piazza dei Satiri, on the site of the orchestra of Pompey's Theatre (p. 220). Among the other sculptures here, most of which are unimportant, are two *Egyptian Lions* of basalt (formerly at the foot of the steps of the Capitol), two *Granite Columns* with reliefs, and (44, 51) two *Cynocephali* (dog-faced baboons) in basalt, all from the Temple of Isis near Sant' Ignazio (p. 194).

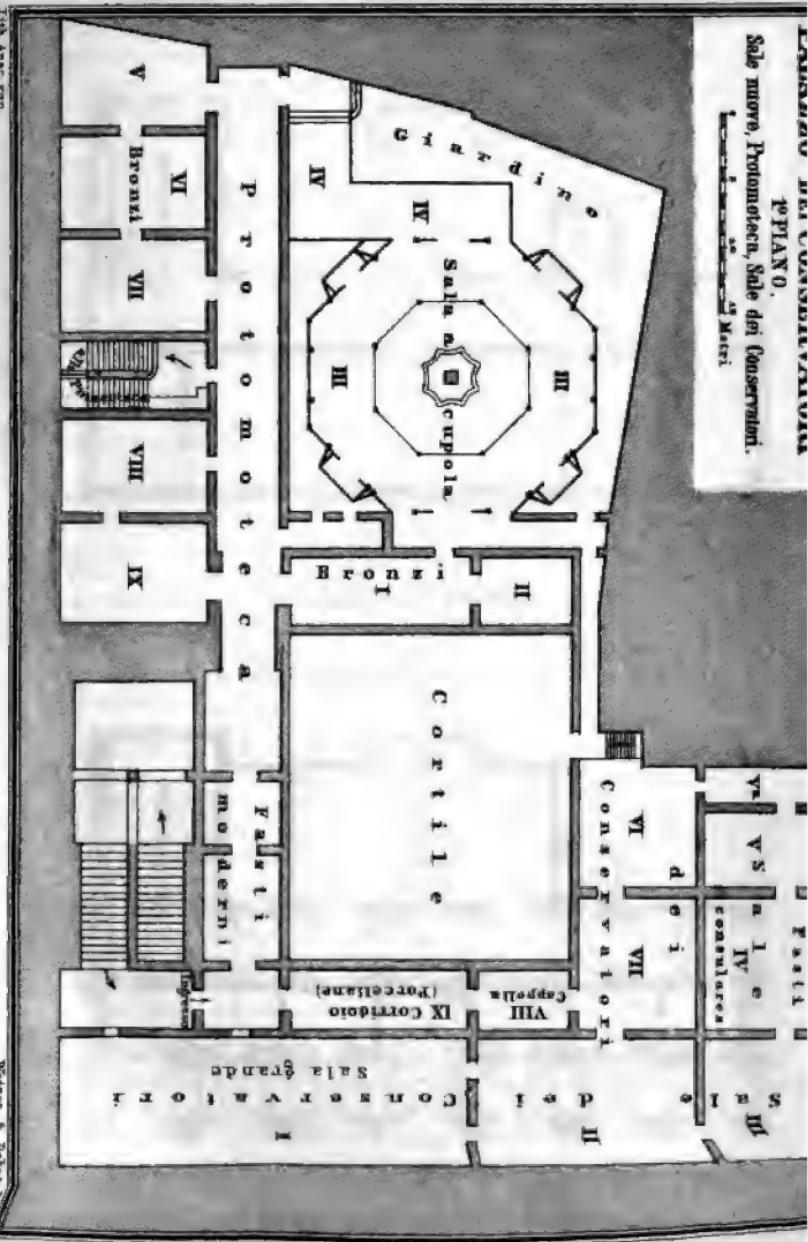
**CORRIDOR** (Pl. 4) on the groundfloor. To the left of the entrance: 4. Colossal statue of Athena (period of Phidias); *Sarcophagus* with Bacchanalian representations, purposely mutilated. At the end of this corridor, to the right: 21. Lower part of statue of a barbarian in pavonazzetto, originally on the attica of the Arch of Constantine (p. 259). Here also is the entrance to the —

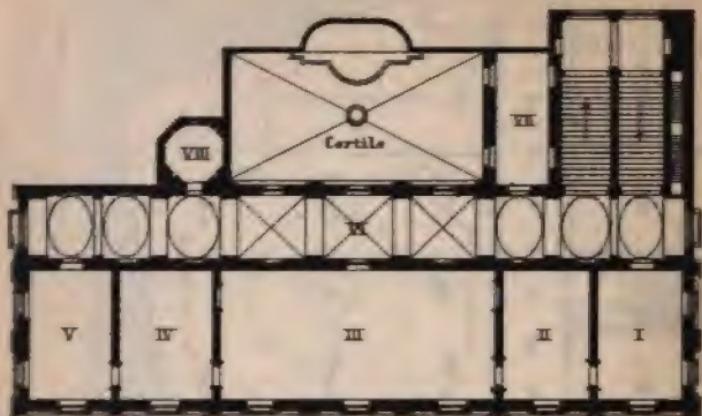
I. Room (Pl. 1). In the centre is an altar with a sacrifice to the lares, erected by the superintendents of a Roman district (*Vicus Esculeti*), found in 1888 near the Ponte Garibaldi. On the walls are several ancient mosaics, one of which (No. 28) represents a harbour. The life-size figures of animals on the right wall, in *opus sectile*, a kind of mosaic in coloured marble resembling modern Florentine work, were brought from the basilica of Junius Bassus, which stood behind Sant' Antonio Abbate (p. 174) and was known until the close of the 15th cent. as the church of Sant' Andrea. Above the door of the 2nd room: 14. Cupids binding a lion, with Hercules in female attire in the background. By the door, under glass, is (27) a mosaic representing the rising of the Nile. — In the II. Room (Pl. 2) are two *Sarcophagi*, found in 1888 in the Prati di

1º PLAN O.

Sala muiva, Protomoteca, Sala dei Conservari.

— — — — — Mesi.

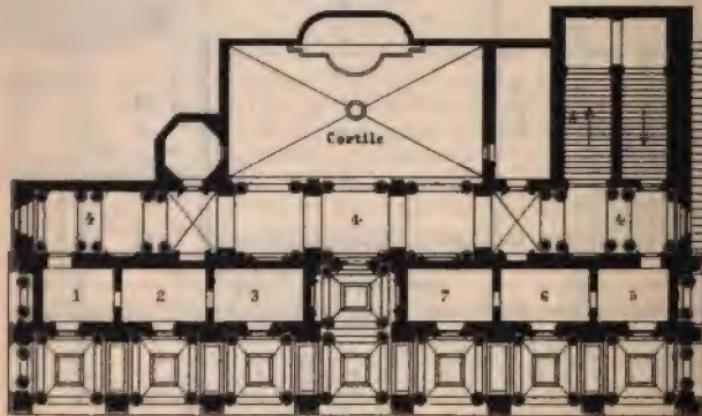




PRIMO PIANO.

MUSEO CAPITOLINO.

10 15 20 25 30  
m.



PIANTERRENO.

Castello. That to the right contains the skeleton of a girl named Crepereia Tryphæna, who was buried with rich gold ornaments and other articles, including a doll of oakwood. — In the middle of the III. Room (Pl. 3) is a large pedestal from the Porticus of Octavia (p. 224), which, according to the inscription, bore a statue of Cornelia, mother of the Gracchi. In this room also is a sarcophagus with reliefs of Cupids gathering grapes (with well-preserved gilding).

We return to the Corridor (Pl. 4). To the right of the principal entrance: 35. Polyphemus the Cyclops with one of his victims (erroneously restored as Pan); (right) 21. Colossal Mars (legs, arms, and cloak modern); by the window, 38. Hercules, wrongly restored by Algardi (Hercules originally knelt on the hind). The Hydra (No. 39) and leg, exhibited beside this work, belonged to a different group though found at the same place. — Adjacent, to the right, is the entrance to three rooms containing inscriptions and several interesting sarcophagi.

I. Room (Pl. 5). In the centre: Ara, which stood in the market-place of Albano till 1743, with archaic representation of the labours of Hercules. Upon it is a Statuette of Leto fleeing with her children (Apollo and Artemis). 30. Sarcophagus with the history of Meleager. Behind, 25. Hercules, after Scopas. — II. Room (Pl. 6) to the right, 5. Sarcophagus with battle between the Romans and Gauls (betraying the influence of figures from the votive monument of Atalus I. at Athens; p. liii); (left) 11. Cippus of T. Statilius Aper, an architect ('*mensor aedificiorum*'), with a wild boar (aper) at his feet and a measuring-wand and other instruments on the sides. — III. Room (Pl. 7). Large Sarcophagus (formerly supposed to be that of Alex. Severus and his mother Mammæa), with scenes from the life of Achilles: Achilles among the daughters of Lycomedes, (left) farewell of Deidamia, (right) arming of Achilles, at the back, Priam begging for the body of Hector (found in 1594 with the Portland Vase of the British Museum in the Monte del Grano, near the Porta Furba, p. 376). On the rear wall, 3. Relief of an Archigallus (Priest of Cybele). — We now return to the corridor, and ascend the staircase to the first floor.

Into the walls of the STAIRCASE (Pl. 8) are built the fragments of a marble *Plan of Rome*, found in the 16th cent. behind Santi Cosma e Damiano (p. 252). This important record of the topography of ancient Rome was executed in the reign of Septimius Severus and in antiquity was placed on the so-called *Templum Sacrae Urbis* (p. 253). Some of the pieces found have been lost again, but are supplemented from the extant drawings (these parts are indicated by asterisks).

*First Floor.* — Straight in front: I. Room of the Dying Gladiators. In the centre: \*\*1. So-called Dying Gladiator, found at Rome in the 16th cent. and originally preserved in the Villa Ludovisi. The trifling restorations (right arm, toes, and part of the base).

are said to have been made by Michael Angelo. The dying warrior, recognized as a Gaul by his twisted collar, short hair, and moustache, is sitting on his shield, while the blood pours from his wounded breast; he has evidently inflicted the fatal blow himself, having previously broken the curved horn which lies on his shield. He exhibits the same dignity of character as the Barbarian in the group now in the Museo Boncompagni (p. 155), which was probably found at the same time (comp. p. liii). The visitor will readily recall the lines by Byron: *Childe Harold*, Canto iv, 140. — Right wall: 5. *Head of Dionysus*, once erroneously taken for a woman's (*Ariadne's*); 4. Amazon, in the style of that from the Villa Mattei (p. 340); the head is antique but belonged originally to some other statue; 3. Alexander the Great; 2. Pergamenian statue of a goddess. Opposite the entrance: 16. M. Junius Brutus (?), the 'tu quoque Brute' of Cæsar; 14. Statue of a girl from the Villa of Hadrian, restored as Flora. Left wall: \*12. Portrait statue of a youth, from Hadrian's Villa, sometimes erroneously described as Antinous; \*10. *Resting Satyr of Praxiteles*, one of the best of the extant copies (p. xlvi). This is the figure that suggested the title of Nathaniel Hawthorne's romance, *The Marble Faun* (see p. xxviii), in the opening pages of which occurs a fine description of the statue.

9. Girl protecting a dove. Entrance-wall: \*8. Portrait statue, said to be of *Zeno*.

II. STANZA DEL FAUNO. On the entrance-wall, the *Lex Regia* of Vespasian (black tablet of bronze), whence Cola di Rienzi (p. xxxviii) once demonstrated to the people the might and liberty of ancient Rome. In the centre, 1. Satyr (Fauno) in rosso antico, raising a bunch of grapes to his mouth, from Hadrian's Villa, on a remarkable altar, dedicated to Jupiter Sol Serapis. Window-wall: 26. Circular ara with a rostrum, and the inscription *Ara Tranquillitatis*, found along with the adjoining Ara Ventorum and Ara Neptuni at the harbour of Anzio (p. 406), where they were employed by sailors for offering sacrifices on their embarkation or return. Wall of egress: 3. Sarcophagus with relief of Diana and Endymion; upon it, 6. Ideal head; 8. Boy with mask of Silenus. Entrance wall: 16. Boy struggling with a goose, copy of a statue by *Boethos*; 18. *Sarcophagus* with battle of Amazons; upon it, 21. Ariadne.

III. LARGE SALOON. In the centre: 2, 4. Two *Centaurs* in dark-grey marble, by *Aristeas* and *Papias*, found in Hadrian's Villa (p. 403) in 1736. Originally each centaur bore a Cupid on his back, but while the younger obeys the will of love with joy, the older regards his tormentor with mingled wrath and pain. 3. Colossal basaltic statue of the youthful Hercules, found on the Aventine; it stands on a beautiful altar of Jupiter, embellished with representations of his birth, education, etc. — Window-wall to the left of entrance: 30. Archaic Apollo; 31. Apollo (very soft in treatment); 33. Wounded Amazon; 34. Mars and Venus, with portrait

features (a late and mechanical combination of two well-known Greek types); 36. Athena. — Wall of egress: 7. Apollo; 8. Minerva; 9. Colossal bust of Trajan with civic crown. — Right wall: 13. Hadrian as Mars. In the niche: 17. Statue of Proserpine, with a fine head of Athena belonging to another work, restored as Roma. 19. Amazon; 20. Archaic Apollo; 22. Old nurse; \*24. Ceres. — Entrance-wall: 27. Hunter with a hare; 28. Harpocrates, god of silence, from Hadrian's Villa (p. 403).

IV. ROOM OF THE PHILOSOPHERS. On the walls, valuable *\*Reliefs*, six from the frieze of a temple of Neptune, with sacrificial implements and parts of ships (Nos. 99, 100, 102, 104, 105, 107). — In the centre: \*98. Sitting *Statue*, erroneously called Marcus Claudius Marcellus; the robes are Greek, not Roman. Also ninety-three *\*Busts of Celebrated Characters of Antiquity*, to some of which arbitrary names are affixed: 1. So-called Virgil (really an Eleusinian deity); 4, \*5, 6. Socrates; 8. Carneades; 9. Aristides the sophist(?); 10. Hellenistic poet (perhaps Callimachus or Philetas), usually but groundlessly described as Seneca; 21. Diogenes the Cynic; 22. Sophocles; 25. Theon; 31. Demosthenes; 33, 34, Sophocles; 35. Alcibiades(?); 38. Chrysippus; 41-43. Euripides. Opposite, in the lower row: 44, 45, \*46. Homer, 48. Cn. Domitius Corbulo, general under Claudius and Nero; \*49. Scipio Africanus(?); 58. Plato; \*59. Young Barbarian, sometimes identified as Arminius the Cheruscan though the facial type is scarcely Germanic. 63. Epicurus and Metrodorus, a double herma; 64. Epicurus; \*82. Æschylus (?). The names of the busts by the window-wall are unknown.

V. ROOM OF THE BUSTS OF THE EMPERORS. Reliefs on the entrance-wall: \*92. *Endymion* asleep, beside him the watchful dog; \*89. *Perseus liberating Andromeda* (these two belong to the reliefs in the Pal. Spada, p. 221). In the centre: \*84. Sitting female statue, long believed to be *Agrippina*, wife of Germanicus, an identification that is now disputed (comp. the bust No. 10, below). — The *\*Collection of the Emperors' Busts* is one of the most complete in existence; the names are for the most part verified by coins (comp. p. iv).

The numbering of the busts commences in the upper row, to the left of the entrance-door. 1. Julius Cæsar; 2. Augustus; 3. Marcellus, nephew of the latter(?); 4. Tiberius; 5. Germanicus; 6. Drusus the elder, brother of Tiberius; 7. Drusus, son of Tiberius(?); 8. Antonia, wife of the elder Drusus, mother of Germanicus and Claudius; 9. Germanicus; 10. Agrippina, his wife, daughter of M. Agrippa and mother of Caligula; \*11. Caligula, in basalt; 12. Claudius; 13. Messalina, fifth wife of Claudius; 14. Agrippina the younger, daughter of Germanicus, mother of Nero and last wife of Claudius; 15. Nero; 16. Nero (freely restored); 17. Poppea, Nero's second wife; 18. Galba (modern); 19. Otho; 20. Vitellius; 21. Vespasian; 22. Titus; 23. Julia, his daughter; 24. Domitian; \*25. Domitia, wife of Domitian; 26. Nerva (modern?); 27. Trajan; 28. Plotina, his wife; 29. Martiana, his sister; 30. Matidia, her daughter; 31, 32. Hadrian; 33. Sabina, his wife; 34. Aelius Cæsar, his adopted son; 35. Antoninus Pius; 36. Faustina the elder, his wife; 37. Marcus Aurelius as a boy; 38. M. Aurelius.

more advanced in life; 39. Faustina the younger, daughter of Antoninus, wife of Aurelius; 41. Lucius Verus; 42, 43. Commodus; 45. Pertinax; 48. Macrinus; 49. Unknown, executed, according to the inscription, by Zenas of Aphrodisias; 50, 51. Septimius Severus; 53. Caracalla; 57. Heliogabulus; 60. Alex. Severus; 62. Maximin; 63. Maximus, son of Maximin; 64. Gordian Africanus; 65. Gordian; 66. Pupienus; 69. Philippus Cæsar; 76. Gallienus; 82. Julian the Apostate (? the inscription on this bust is mediæval).

VII. CORRIDOR. At the end to the left: no number, Beautiful marble vase on an archaic \*Puteal or circular well-head, with a procession of 12 gods: Jupiter, Juno, Minerva, Hercules, Apollo, Diana, Mars, Venus, Vesta, Mercury, Neptune, and Vulcan. By the window to the left: 33. Bust of *Caligula*. Then, the back of the visitor being turned to the window: (l.) 30. Trajan; (l.) \*29. *Pallas*, found at Velletri, a replica of the Minerva Giustiniani (No. 114; p. 346), without the ægis; (l.) 25. Jupiter, on a cippus with relief of Claudia Quinta, the Vestal Virgin, drawing a boat containing the image of the Magna Mater up the Tiber; (r.) 38. Bacchus; (r.) 42. Female draped statue. (The door opposite leads to the Venus room, see p. 241). Left, 20. *Psyche*, tormented by Cupid; (r.) 46. Selene; below, *Sarcophagus* with representation of the birth and education of Bacchus. In the following compartments of the window-wall and rear wall are inscriptions from the columbarium of the freedmen of Livia (near the church of Domine Quo Vadis; now destroyed). Right: 48. Son of Niobe; (l.) 15. Colossal head of Venus; (r.) \*49. Colossal female head (the eyes, of vitreous paste, were inserted), an original work by *Damophon* of Messene (2nd cent. B. C.); (r.) 50. Copy of the Discobolus of Myron (pp. 206, 336), incorrectly restored as a warrior; 51. Colossal head of Aphrodite; 52. Draped statue of Aphrodite, restored as a Muse; (l.) 10. Octagonal cinerary urn with Cupids in the attitudes of celebrated statues; (l.) 8. Old woman intoxicated. Here is the entrance to the Room of the Doves. Then, (l.) 5. *Cupid bending his Bow*; (r.) 60. Flute-playing satyr; (r.) 61. Silenus.

VIII. ROOM OF THE Doves, so called from the \*Mosaic on the right wall: *Doves on a Fountain Basin*, found in Hadrian's Villa near Tivoli (p. 403), copy of a celebrated work by *Sosus* of Pergamum, mentioned by Pliny (Nat. Hist. 36, 184). Below it, a sarcophagus: 13. Prometheus forming man, whom Minerva inspires with life, in a style showing the transition to the Christian style of art. On the right wall, Mosaic with masks. Under the mosaic: 37. Sarcophagus with Selene and Endymion. On the end-wall are several fine Roman portrait-busts. On the left wall, in the 2nd window, 83. *Ilian Tablet (Tabula Iliaca)*, a small relief in palombino, a soft kind of marble, with the destruction of Troy and flight of Æneas in the centre, and many other incidents from the legends of the Trojan war, explained by Greek inscriptions, found near Bovillæ. 83a. Fragment of a representation of the shield of Achilles, inscribed on the back as the work of Theodoros. On the *margin* of the shield were 124 lines from Homer's description of

the shield in Book XVIII of the Iliad, but only 75 are now left.  
83b. Fragment of another representation of the same subject.

VIII. Room of VENUS. Adjoining the corridor is the Venus Room, which contains (on a revolving pedestal) the \*\**Capitoline Venus*, unquestionably the workmanship of a Greek chisel, and the most admirable of all the existing later developments of the idea of the Cnidian Aphrodite of *Praxiteles* (p. 1), which is known to us from coins. The statue is to be regarded as the perfect type of feminine grace, not as intended as a temple figure. It was found near San Vitale on the Quirinal (p. 165). — Left, *Leda with the Swan*; right, \**Cupid and Psyche*, found on the Aventine.

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On the S. height of the Capitol, called the *Monte Caprino* (to which a flight of steps ascends on the E. side of the Palace of the Conservatori, comp. p. 230), stand the so-called *Casa Tarpeia* with the Protestant hospital, and the German *Archaeological Institute*, erected in 1874-76 by Laspeyres, at the cost of the German government. In the garden (custodian, Via di Monte Tarpeo 25) is shown the *Rupe Tarpeia*, or Tarpeian Rock. Ancient substructures of solid stone, which were discovered in the garden of the Palazzo Caffarelli (p. 227) in 1866, belonged to the temple of the Capitoline Jupiter (p. 226).

The imposing ruins on which the Senatorial Palace has been erected (entrance by the first iron gate to the left in the Via del Campidoglio, as we come from the Piazza del Campidoglio; then enter the door to the right with the superscription 'Tabulario e Torre Capitolina'; admission daily 10-4, 50 c., closed on Sun.) belonged to the \**Tabularium*, erected in B.C. 78 by the consul Q. Lutatius Catulus for the reception of the public archives, and resting on the massive substructures which surround the hill. It consisted of a fivefold series of vaults, the last of which opened towards the Forum in the form of a colonnade with half-columns in the Doric style, which are still visible. The vaults were used in the middle ages as a public salt-magazine, and the blocks of peperino have been much corroded by the action of the salt. The rooms contain architectural and sculptural fragments from the neighbouring temples, such as (at the end, to the left) the splendid main cornice of the Temple of Concordia (p. 245), a restored cast of the cornice of the Temple of Vespasian, etc. — From the middle of the colonnade we may ascend a flight of steps to the left marked 'Torre Capitolina'. We first reach a room with the inscription from a monument raised by the Emperor Frederick II. after his victory over the Milanese at Cortenuova in 1237, in Rome (whither he sent the captured 'carroccio' or banner-chariot); and then traverse a room with mediæval and modern inscriptions (standard measures, etc.), to the top (261 steps in all) of the Campanile of the Palazzo del Senatore (p. 229). The highest gallery commands

one of the most beautiful \*\*VIEWS of Rome, especially to the S. [Bühlmann and Wagner's panorama of ancient Rome (p. xxix) is taken from this point; visitors are recommended to bring a copy of it with them.]

### *b. The Forum Romanum and the Colosseum.*

In the most ancient times the Capitol and Palatine were separated by a deep and marshy valley about 38 ft. above the level of the sea, and 22 ft. above the level of the Tiber. The inhabitants of the city on the Palatine must have begun at a very early period to drain and cultivate this valley, at the same time regulating, embanking, and covering the channel of the streamlet which flowed out of it to the Tiber. In this manner was gradually formed the *Cloaca Maxima*, a construction, which, though traditionally ascribed to Tarquinius Priscus, the fifth of the kings, cannot, in its present form at least, be older than the later Republican period. — Tradition makes the depression on the slope of the Palatine the scene of the conflict of the Romans under Romulus against the Sabines under Titus Tatius after the rape of the Sabine women. After the hostile tribes made peace on the *COMITIUM*, the highest lying portion at the foot of the Capitol, they chose the valley to be the *FORUM*, or central point, of the new community. The Forum and the Comitium adjoined each other, somewhat as the Piazza and Piazzetta at Venice adjoin each other to-day, but they served different purposes. In the Comitium, the smaller but more dignified square, which extended from near the Arch of Severus to the *Via Cremona*, the popular assemblies and courts of justice were held. On it lay the *Curia Hostilia*, or council-hall, which is said to have been erected by King Tullus Hostilius, and the *Carcer Mamertinus* (p. 260). The Forum, on the other hand, was originally used for trading-purposes, as a market-place, etc.; and along its sides were ranged the *Tabernae Veteres* and *Novae*, or shops, which were at first occupied by butchers and other craftsmen. In the course of time a number of temples, public buildings, and monuments were erected in and around both places. Among the earliest of which the ruins still remain were the *Temples of Saturn* (B.C. 497) and of *Castor and Pollux* (484). The *Temple of Concord* (366) commemorates the termination of the protracted struggle between the Patricians and the Plebeians. With the extension of Rome's supremacy, especially after the Samnite War, the development of public life required more and more space. The popular assemblies were transferred from the Comitium to the Forum, and the small dealers were banished from the latter to the 'Macellum', or flesh-market, and the 'Forum Piscatorium', or fish-market, which were now ~~acted~~ on the N. side, while the shops thus vacated were occupied by -  
money-changers and goldsmiths (*tabernae argentariae*). The

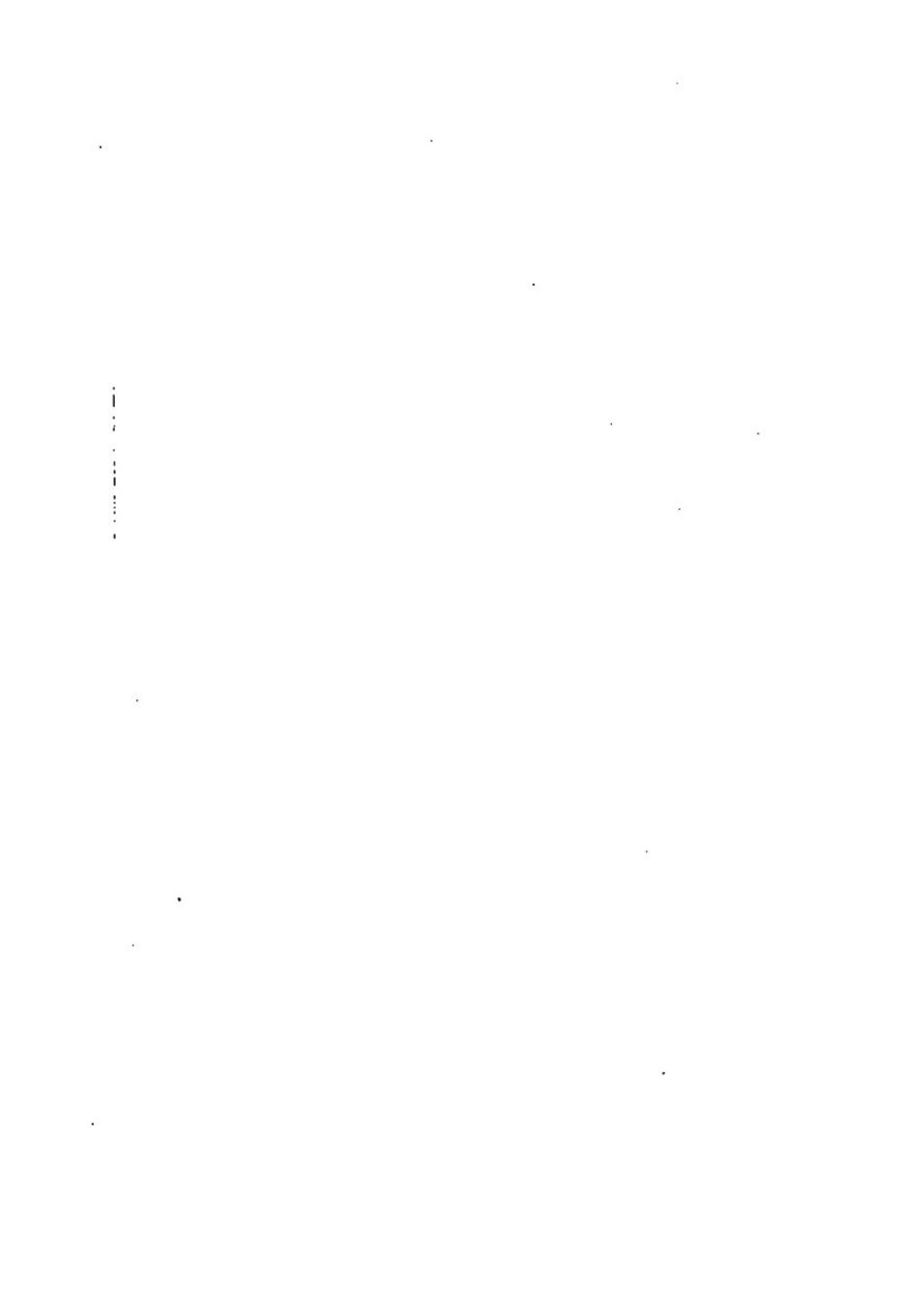
Forum was used also for the celebration of the funerals of the nobility, for the gladiatorial combats introduced about the year 264, and on other public occasions. The first expedient for gaining space, resorted to after the second Punic War, was the erection of basilicas, or quadrangular courts surrounded by colonnades, adjoining the Forum, with a view to draw off a portion of the traffic. In 184 Cato the Elder erected the *Basilica Porcia* on the N. side; in 179 followed the *Basilica Aemilia*, and in 169 the *Basilica Sempronia*. The task was prosecuted with the utmost energy by CÆSAR, who extended the Forum by the addition of the *Forum Julium* (p. 262), and appears to have projected a cutting through the hill which connected the Capitol with the Quirinal in order to facilitate communication with the new quarter, then rapidly springing up in the Campus Martius. He also built the *Curia Julia* to replace the old council-hall on the Comitium, which was afterwards almost covered with buildings, and he erected the spacious *Basilica Julia* on the S. side of the Forum. AUGUSTUS proceeded to carry out the plans of his uncle, and to that emperor is chiefly due the arrangement of the Forum which the present excavations are bringing to light. All the edifices of the Republic were restored by him and his successors, whose building operations extended without intermission over the first four centuries of the Christian era. External magnificence of public life, it would appear, was intended to compensate for the irrevocable loss of liberty and power. Five new fora, constructed between the time of Cæsar and that of Trajan, adjoin each other on the N. side of the old Forum, thus connecting the central point of the original city with the palatial buildings of the Campus Martius. By these new fora, the Forum of the Republic would have been well nigh eclipsed, but for the glorious traditions connected with it, to commemorate which it was profusely adorned with gilded bronzes and rare marbles, with columns, triumphal arches, statues, and other works of art.

The Forum was seriously injured by a fire in the reign of Carinus; but Diocletian and his successors restored many monuments. The ancient buildings were restored for the last time in the reign of Theodoric the Goth, in the first half of the 6th century. The last new monument erected in the Forum was the *Column of Phocas*, dating from 608, but the rudeness of the architecture distinctly betrays the decline of the period. As early indeed as the latter half of the 6th cent. had begun the war of extermination waged by the MIDDLE AGES against paganism. Ancient temples were transformed into churches, such as those of San Giuseppe, San Luca, Sant' Adriano, San Lorenzo, Santi Cosma e Damiano, Santa Maria Nova, and Santa Maria Liberatrice. These were afterwards frequently altered and restored, while others of the same class have entirely disappeared. Interspersed with these churches were the towers and castles of the Roman nobility, called into existence by the destructive mea-

iæval feuds. Throughout a thousand years the edifices of ancient Rome were employed as quarries, from which churches and secular buildings alike derived their columns, their blocks of solid stone, and, owing to a still more destructive proceeding, their supplies of lime from the burning of marble. It need hardly be observed that the bronzes of antiquity were still more eagerly appropriated in an age when metal of every kind was scarce.

The systematic destruction of the Forum was followed by its systematic burial in rubbish-heaps, so that the ancient pavement is at places 40 ft. below the present level of the ground. As early as the 12th cent. the middle of the Forum seems to have been impassable, to judge from the ancient directions for processions; and the accumulation of rubbish was probably accelerated by the demolition of the towers of the Frangipani and other noble families (1221, 1267). In the 15th cent. the Forum was largely occupied by gardens and cane-brakes; its desolate area was covered with the teams of buffaloes and oxen of the peasantry, and mechanics established their workshops around it, while a few isolated columns alone protruded from the rubbish. The very name of Forum was forgotten; and down to our own day the famous site was popularly known as the *Campo Vaccino*. As early as 1519 Raphael had formed a plan for restoring the ancient city, and especially the Forum; and subsequently, particularly in 1546-47, several excavations were begun in the neighbourhood of the Arch of Severus and the temples of Castor and Faustina. The object in view, however, being merely the discovery of works of art and inscriptions or of hewn stones for building purposes, the excavations were soon filled up again. At length the plan was revived by the modern spirit of investigation. In 1803 the arch of Severus, in 1813 the column of Phocas, and in 1816-19 the Clivus Capitolinus (p. 249) with its temples, were disinterred under the superintendence of *Carlo Fea*. In 1835 and 1848 part of the Basilica Julia was excavated by *Canina*, but from that year down to 1871 the work was discontinued. The Italian government resumed the excavations with considerable energy; and the rest of the Basilica Julia, the temples of Castor, Caesar, and Vesta, and the Atrium Vestæ have been brought to light. The demolition of the houses between Sant' Adriano and San Lorenzo on the N. side of the Forum is also contemplated; but for the present the costliness of the work and the requirements of the modern traffic unfortunately render the continuation of the excavations in this direction improbable.

The ENTRANCE to the excavations (open from 8 a.m.; pp. 140, 141; adm. 1 fr.) adjoins the Temple of Castor, near Santa Maria Liberatrice (comp. the *Plan*). The part of the Forum next the Capitol, containing the Colonnade of the Twelve Gods and the temples of Vespasian and Concordia, is now enclosed by a railing and is best viewed from the busy street uniting the *Via Bonella* and *Via della Consolazione*, through which an electric tramway now runs. — Comp. Hülser's *Rekonstruktion des Forum Romanum (Roma, 1892)* and F. M. Nichol's *The Roman Forum* (London, 1871).



# FORO ROMANO

Scala 1:1000

0 1 2 3 4 5 6 7 8 9 10 Metri



ul/a

Arco  
di Tiberio

Vico Jugario

Tempio  
della Concordia

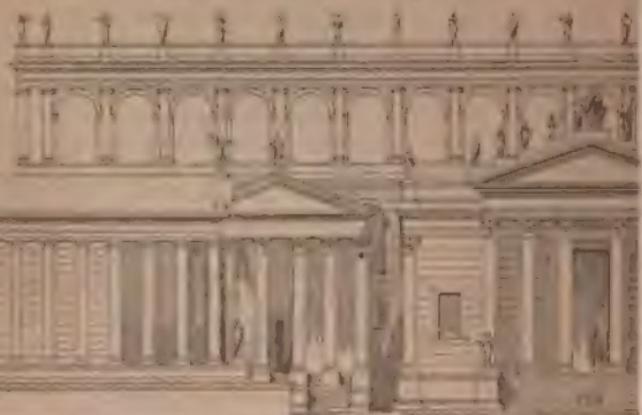
Tempio  
di Saturno

ul/a

Tempio  
di Saturno

LATO SETTENTRIONALE

Tabulario Capitolino

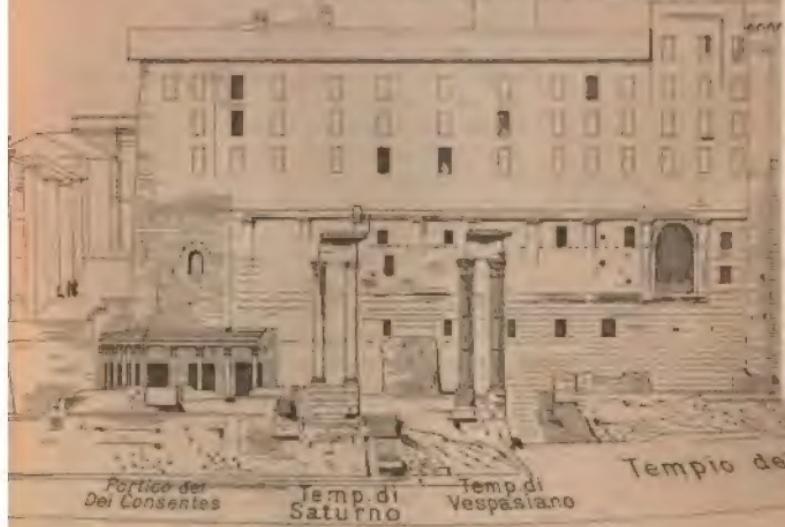


Tempio di Saturno

Tempio di Vespasiano

Tempio della C.

Palazzo del Senatore



Portico dei Consentes

Tempo di Saturno

Tempo di Vespasiano

Tempio della C.

RICOSTRUZIONE  
STATO ATTUALE



Concordia



C

See also the subjoined VIEWS OF THE S. AND W. SIDES OF THE FORUM. At the top are reconstructions of the ancient appearance of the Forum, and below its present appearance. In the former the flutings of the columns have been omitted for the sake of clearness. — Regulations for photographing, sketching, etc., see p. xxiii.

Descending from the piazza of the Capitol through the Via del Campidoglio to the right, past the Senatorial Palace (comp. p. 229), we enjoy a good \*SURVEY OF THE FORUM. To the left, below us, lie the temple of Saturn, to which the eight unfluted columns belong, the three columns of the temple of Vespasian, and the arch of Septimius Severus. Behind, partly hidden by the columns of the temple of Saturn, are the column of Phocas, the Basilica Julia, the three columns of the temple of Castor, and the substructures of the round temples of Vesta and of the temple of Cæsar. Beyond these, to the left, are the temple of Faustina, now converted into a church, and the circular temple of Romulus with the church of Santi Cosma e Damiano, opposite which are the brick-faced remains of numerous shops and houses; then the huge arches of the basilica of Constantine, the Colosseum, the arch of Titus, and to the right the ruins and gardens on the Palatine.

The building immediately below the Tabularium (p. 241), in the angle formed with it by the street, is the Colonnade of the Twelve Gods (*deorum consentium*), whose images were erected here in A.D. 367 by Vettius Agorius Prætextatus, the præfectus urbis, and one of the principal champions of expiring paganism. In 1858 the ruin was freely restored. The chambers in the colonnade on the side next the Temple of Vespasian are erroneously called the *Schola Xantha* (a meeting-place of scribes and notaries).

To the right of the Colonnade of the Twelve Gods the Tabularium is adjoined by the Ruin of the Three Columns, belonging to the \*Temple of Vespasian, erected under Domitian, and restored by Septimius Severus. The inscription ran thus: ‘*Divo Vespasiano Augusto Senatus populusque Romanus; imperatores Caesares Severus et Antoninus Pii Felices Augusti restituer(unt)*.’ A part of the last word only is preserved. The columns and entablature display excellent workmanship (restored cast in the Tabularium, see p. 241). In front the temple had 6 columns, 49 ft. high, and 4½ ft. thick at the base. An egress from the Tabularium (p. 241) was evidently built up by the back-wall of the cella.

Farther on, to the right, and with its back adjoining the Tabularium, is the Temple of Concordia (p. 242), founded in B.C. 366 by M. Furius Camillus, to commemorate the reconciliation between the Plebs and the Patricians, and rebuilt on a magnificent scale by Tiberius in B.C. 7. Its remarkable arrangement seems to date from this later restoration. The Cella or inner space of this temple differs from the usual type in having its longer axis (130 ft.) at right angles to the longer axis of the temple; it is 82 ft. wide. The N. part of the cella is concealed by the ascent to Araceoli

A broad flight of steps ascended to the *Pronaos*, which lay 20 ft. above the level of the street and was 88 ft. long and 46 ft. wide. The interior of the temple was frequently used in early times for meetings of the Senate, and after the restoration by Tiberius it seems to have served chiefly for the exhibition of works of art.

In order to continue our examination of the Forum we now proceed to the entrance at Santa Maria Liberatrice (p. 243), where a flight of wooden steps descends to the *Vicus Tuscus*, beside the Temple of Castor. The *Vicus Tuscus* was a busy street leading from the Forum to the *Velabrum* and *Forum Boarium*, or cattle-market on the river (p. 272), and passing between the Temple of Castor (left) and the end of the *Basilica Julia* (right).

The \***Temple of Castor and Pollux**, generally called the *Temple of Castor* (*Ædes Castoris* or *Castorum*), was dedicated to the twin gods out of gratitude for the aid which enabled the Romans to defeat the Latins at the battle of Lake Regillus in B.C. 496, and inaugurated in 484. The remains consist of the basement and a piece of the stylobate on the E. side, with three splendid columns of Parian marble. These columns (height 47½ ft., diameter 5 ft.) probably date from a restoration of the temple in the reign of Trajan or of Hadrian. The Corinthian capitals and the architrave are both in a very superior style of workmanship. The temple had eight columns in front and probably thirteen on each side. Scanty remains of the mosaic pavement of the cella are still to be seen, lying about 3 ft. below the level of the portico and the surrounding colonnade. This peculiarity was probably occasioned by the alterations mentioned above.

The **Basilica Julia** was founded by Caesar with a view to enlarge the Forum; it was inaugurated in B.C. 46, after the battle of Thapsus, though still unfinished. Augustus extended it, but did not witness its completion, as it was destroyed by a fire. The building was again twice injured by fire towards the end of the 3rd century. It was restored several times, finally in A.D. 377. The building is mentioned in history for the last time in the 7th cent., and it was probably destroyed in the 8th. After several partial excavations, it was almost all extricated in 1871 and entirely so in 1882-83.

The GROUND PLAN of the basilica is a rectangle, about 110 yds. long and 53 yds. wide. A flight of six, and at places nine, steps ascended to it from the street. On the four sides were double aisles which enclosed a CENTRAL SPACE, about 90 yds. by 17 yds., paved with variegated African and Phrygian marble, the costly nature of which indicates that the space was roofed over. The greater part of the pavement has been restored, a few fragments of the original only having been preserved. The sittings of the tribunal of the *Centumviri*, in four different sections, took place here. The AISLES were paved with white marble, on which are still seen a number of circles, and occasionally writing, scratched on the surface by visitors. These were used in playing a game resembling draughts; for the ancient Romans were as fond of pastimes as the modern. Of the PIZZIERS nothing but the bases remain; the blocks of which they consisted were used in building the *Pal. Giraud* in the *Borgo* (p. 804). The

brick pillars have been reconstructed, in a manner indicated by some lingering remains and partly with the original materials. On the N.W. side the remains are somewhat more important, owing to the fact that a mediæval church was built in this part of the basilica. Here, on the side next the *Vicus Jugarius*, still stand marble pillars adorned with Doric pilasters, while at the back, facing the *Consolazione*, are lofty walls of tuffstone and travertine. Staircases ascended here to the upper story.

The main façade of the Basilica Julia is skirted by the *Via Sacra*, on the right side of which, opposite the Basilica, are eight large brick pedestals, once coated with marble. The hasty construction of these and the brick-stamps refer them to a period subsequent to Diocletian. The first two pedestals now support colossal columns (granite and pavonazzetto), which were found in fragments at their foot in 1873 and were re-erected in 1898-99. The bases of the columns were restored on the model of that of the Phocas column.

At the W. angle of the Basilica the *Sacra Via* was spanned by the *Triumphal Arch of Tiberius*, erected in A.D. 16 to commemorate the victories of Germanicus over the Germanic tribes and the recovery of the Roman insignia lost at the battle of the Teutoburgian Forest. Its foundations were removed in 1850. The *Vicus Jugarius* (street of the yoke-makers) led between the Basilica and the Temple of Saturn to the Tiber.

On the right side of the *Via Sacra*, beyond the last brick pedestal, on a rude substructure of blocks of tufa, occupying part of the place used by the popular meetings, rises the latest monument of antiquity in the Forum. This the *Column of Phocas*, 54 ft. in height, which was erected in 608 in honour of the tyrant *Phocas* of the Eastern Empire, by the exarch Smaragdus, having been taken by him from some older building. It was formerly crowned with a gilded statue of *Phocas*. This column, which long formed the distinctive mark of the Forum (Byron's 'nameless column with a buried base'), was at length disinterred in 1813 at the cost of the Duchess of Devonshire.

Among the monuments now standing on the pavement of the Forum, the first place in point of artistic execution and preservation is taken by the *Anaglypha Trajani*, two marble balustrades adorned with admirable reliefs. These were found in 1872 incorporated in the foundations of a mediæval building. In antiquity they probably stood in the centre of the side-balustrades of the *Rostra*. The reliefs represent events that took place in the Forum itself, and their architectural backgrounds are of great assistance in determining its appearance in antiquity.

The *FIRST RELIEF* (next the *Capitol*) alludes to Trajan's 'Alimenta', or institution for poor children: on the right is the emperor, in front of him is Italy, holding a child by the hand (destroyed), and another in her arms; on the left is the emperor with his lictors, proclaiming his edict from the *rostra*. In the background are a *Triumphal Arch* (which cannot, however, be more particularly identified), the *Curia Julia* (with five *Corinthian* columns instead of six), a street, the *Basilica Aemilia*, a sacred fig-tree, and the statue of *Marsyas* (which stood at the lower end).

of the Forum, near the Temple of Castor). All these were in or near the N.E. part of the Forum. — The SECOND RELIEF represents the remission of arrears of taxes, the records of which are being set on fire in Trajan's presence. In the background are the buildings on the N. and W. sides of the Forum: the Temple of Concordia (with six Corinthian columns), an arch (perhaps of the Tabularium), the Temple of Saturn (with eight Ionic columns), and the Basilica Julia, the Marsyas, and the fig-tree. On the inner (originally outer) side of each balustrade are a boar, a ram, and a bull, the victims sacrificed at the public celebrations of the Suovetaurilia. In the course of these purificatory ceremonies (*Iustificationes*) the three victims were led around the building that was to be purified.

Several monuments, chiefly of the 4th and 5th cent., are preserved along the Via Sacra between the Anaglypha Trajani and the Arch of Severus. Among these is a large square *Base with Reliefs*, erected, according to the inscription, to commemorate the tenth year of the reign of two emperors (probably under Diocletian, in 305 A.D.). In the execution of the reliefs of suovetaurilia and other sacrifices the boring-tool has apparently been used almost more freely than the chisel, a proof of the degraded state of art at the period. — Here also is a large *Honorary Inscription to Stilicho*, commemorating his defeat of the Goths under Radagais in 405 A.D., carved on the inverted pedestal of an earlier equestrian statue.

The portion of the Forum between these monuments and the Arch of Severus is at present closed to the public, owing to the continuation of the excavations. Among the discoveries made here at the beginning of 1899 is a pavement of black marble, about 12 ft. square (Pl. R; partly boarded over), which has been hastily identified as the spot pointed out in the 1st cent. B.C. as the *Grave of Romulus*. The identification rests upon an unwarranted deduction from references in ancient authors, whereas as a matter of fact these authors (Festus and Dionysius of Halicarnassus) speak of a 'black stone' (not a pavement), situated not in the Forum but in the Comitium near the (old) Rostra, and adjoined by either one or two stone lions. In the imperial epoch no farther reference is made to the Grave of Romulus, a fact which seriously discredits the theory of a restoration and alteration propounded to account for these recent discoveries. The pavement, etc. are probably of a much later date than the 1st cent., and their exact purpose cannot yet be confidently asserted.

At the N. angle of the Forum proper rises the \***Triumphal Arch of Septimius Severus**, 75 ft. in height, 82 ft. in breadth. It was erected in honour of the emperor and his sons Caracalla and Geta in A.D. 203, to commemorate their victories over the Parthians, Arabians, and Adiabeni, and was surmounted by a bronze chariot with six horses, on which stood Severus, crowned by Victory. The letters of the inscription were inlaid with metal, as was usual in such cases. Caracalla afterwards erased the name of his brother Geta, whom he had murdered. The gap thus made was filled by the addition of the words 'Father of his country, the best and bravest princes', to the titles of Caracalla and his father.

*In the spandrels of the main arch are figures of Victory and of the seasons; in the spandrels of the side arches are the river-gods of the conquered countries. Over the side arches are crowded scenes from the wars of the emperor. Side next the Capitol: (r.), Siege and capture of Babylon; (l.), Crossing of the Euphrates and Tigris, Conquest of Mesopotamia and Seleucia. Side next the Forum: (l.), Raising of the siege*

of Nisibis in the Parthian war; (r.), Treaty with Armenia, Siege of Atra. On the pedestals of the columns, Captive barbarians. All these figures are in the degraded style of the sculpture of that period. — In the middle ages the arch was temporarily converted by the ruling powers into a kind of castle, and was deeply imbedded in rubbish, but it was unearthed by Pius VII. in 1803.

The Arch of Severus was originally accessible by means of steps only, and for triumphal processions and on similar occasions a carriage-way through the central span had to be made by means of planks or by heaping up earth. In the 4th cent. the surface of the Forum seems to have been considerably lowered and the steps leading to the arch were doubled, while the travertine blocks exposed by the removal of the soil were covered with marble, of which the rest of the structure is built. The extent to which the level of the Forum was lowered appears to be indicated by the brick pedestal in front of the right side-arch. Upon this has recently been placed the marble base (found here in 1547) of an *Equestrian Statue of the Emperor Constantius* (353 A.D.).

Between the Arch of Severus and the Column of Phocas, a little to the left of the former, we see before us the massive stone remains of the *Rostra*, or orators' tribune, erected by Augustus. This tribune consisted of an extensive raised platform, adorned with statues and tablets, and giving the orator room to walk up and down during his speech. It has been aptly compared to the preaching stages in some of the Roman and Neapolitan churches.

The original tribune derived the name of Rostra from the iron prows of the war-ships of Antium with which it was adorned after the capture of that town in B. C. 338. Its position cannot now be definitely fixed, but was certainly nearer the Curia (Sant' Adriano). Caesar transferred it to the end of the Forum in the course of his extensive building operations. The holes in which the iron prows were fastened are still visible in the massive blocks of hewn stone.

The street begins to ascend behind the Rostra, forming the *Clivus Capitolinus*, which led up in several curves from the Forum to the Temple of Jupiter (p. 226). Upon the Clivus was situated the Temple of Saturn.

The \***Temple of Saturn**, of which eight columns are still standing on a high basement, was consecrated by the consuls Sempronius and Minucius, B. C. 497, and restored by Munatius Plancus (about B.C. 44). The inscription, *Senatus populusque Romanus incendio consumptum restituit*, refers to a later restoration, undertaken hastily and without taste. From the earliest times it was the depository of the *Aerarium Publicum*, or public treasury. Of the lofty flight of steps by which the portico was approached there are now but scanty traces. Various ancient structures of tufa blocks (channels, walls, etc.), of uncertain purport, were laid bare in March, 1899, in front of these steps.

*In front of the Temple of Saturn is a piece of excellent basalt paving, contrasting markedly with the rest of the paving in the F*

rum, which is carelessly laid and of a late period. On the Clivus Capitolinus, near the Arch of Severus, are the conical brick-faced remains of the *Umbilicus Urbis Romae*, or ideal centre of the city. Traces have also been found on this road of the *Milliarium Aureum*, a column giving the names and distances of the chief towns on the roads radiating from Rome, erected by the Emp. Augustus in B.C. 28.

Retracing our steps down the Clivus we presently reach an open area, paved with slabs of white limestone. This is the *Forum* proper, the space reserved for public assemblies, etc. The brick pedestal in the centre, dating from a very late period, may perhaps have supported the equestrian statue of some emperor. On the N. side of the excavated portion lie several fragments (triglyphs, bucrania, etc.) of a fine Doric marble frieze belonging to the *Basilica Aemilia*, which occupied the space now covered by the modern houses between the Via Cavour and San Lorenzo in Miranda.

On the E. side of the Forum, and facing the Capitol, is situated the **Temple of Cæsar**, near which Cæsar had erected a new oratorical tribune. It was from this tribune, at the funeral of the murdered dictator on 19th or 20th March, B.C. 44, that Mark Anthony pronounced the celebrated oration which wrought so powerfully on the passions of the excited populace. A funeral pyre was hastily improvised, and the illustrious deceased was accorded the unparalleled honour of being burned in view of the most sacred shrines of the city. His ashes were interred in the family tomb of the Gens Julia in the Campus Martius, while a column with the inscription 'parenti patriæ' was erected here to commemorate the event. Augustus afterwards erected a temple in honour of 'Divus Julius', his deified uncle and adoptive father, and dedicated it to him on 18th Aug. B.C. 29, two years after the battle of Actium. At the same time he adorned the tribune with the prows of the captured Egyptian vessels.

The temple was of the Ionic order, with six columns in front. The concrete core of the substructures remains, but its covering of solid stone has been removed. In front of the temple there are the remains of a platform, still partly paved with slabs of stone, which is believed to have been the above-mentioned tribune or *Rostra ad Divi Iulii*. In the front wall of the Rostra is a semicircular recess, which was hastily walled up at a late period with grey tufa. Within this recess, at the close of 1898, were discovered the foundations of a round altar or large pedestal, which in all probability was placed here to commemorate the great Dictator.

Excavations are now being carried on to the N. of the temple, where several fine pilasters and fragments of the cornice were unearthed in Feb., 1899.

*Between the Temple of Cæsar and the Temple of Castor the foundations of a Triumphal Arch of Augustus may be traced. This arch spanned the Sacra Via and formed the architectural termination of the Forum.*

Farther on, to the S.E. of the Temple of Castor, near the slopes of the Palatine, lies a group of buildings connected with one of the most venerable cults of Rome, that of Vesta. The circular concrete erection surrounded with blocks of tufa belonged to the celebrated *Temple of Vesta*, in which the sacred fire was kept alight by the Vestal Virgins. Numerous fragments of its marble entablature, columns, and cassetted roof strew the ground. The workmanship of these is somewhat careless, dating apparently from the restoration of the temple after a fire at the beginning of the 3rd century of our era. — Behind the temple of Vesta (to the left) is a small *Ædicula*, or shrine for the image of a god, erected according to the inscription by the Senate and People of Rome. This was restored (not very successfully) in 1898; the clumsy brick pillar on the right should be replaced by a column.

Adjoining the *Ædicula* are a few steps and a side-entrance leading to the \**Atrium Vestae*, or Palace of the Vestal Virgins. The extant ruins are of concrete covered with carefully constructed brickwork, which has almost entirely lost its marble facing. They date from the 1st and 2nd cent. of our era. The whole building falls into three divisions: a rectangular colonnaded court, corresponding to the Atrium in private houses; the official rooms (?) of the Vestals, grouped round a lofty square apartment, resembling the ordinary *Tablinum*; and the kitchen and offices to the right, behind the Atrium. The dwelling-rooms were situated on the upper floor.

The Court, 224 ft. long and 75 ft. wide, is the most extensive part of the building. It was surrounded by a two-storied arcade, with columns of veined green cipollino marble below and red breccia corallina above. The middle of the court was probably occupied by fountains and flower-beds, in order to make it as pleasant as possible for the Vestals, who were confined to their palace by their vows like the inmates of a nunnery. The court was also adorned with statues of Head Vestals (*Virgines Vestales Maximaes*), of which eleven are still preserved in whole or in part, some showing excellent workmanship (the best are now in the Thermae Museum, p. 163). The intervention of the Vestal Virgins was often very effective in procuring appointments to official and even military posts, and the inscriptions on the bases of some of the statues show that they were erected by grateful relatives and other recipients of such favours. The names (Numisia Maximilla, Terentia Flavola, Flavia Publicia, Coelia Claudiana, Terentia Rufilla) belong to the 3rd and 4th cent. (201-364 A. D.). At the inner end of the court is a marble-lined cistern for the reception of rain-water, as a venerable precept of their cult forbade the priestesses to use either river-water or water conveyed through artificial channels.

The second division of the palace consists of the OFFICIAL ROOMS (?). In the middle is a lofty square room approached by steps. On each side of it are three doors giving access to three cells, each of which is supposed to have belonged to one of the six priestesses.

The third group of rooms, behind the Atrium, to the right, was used for DOMESTIC PURPOSES. A mill, a kitchen, and several store-rooms may be here observed.

The UPPER FLOOR is usually closed; the keeper of the Forum has the key. Various apartments, including several bath-rooms, have been preserved here. A wooden staircase ascends from one of the apartments on the S. side. Here also is an exit leading to the *Noctis Via*, which joins

## 252 III. Southern Quarters. ROME. b. *The Forum Romanum*;

Sacra Via at the Arch of Titus (p. 254). The upper story commands a good survey of the whole building as well as a view towards the Basilica of Constantine.

We now return to the Temple of Vesta and continue our walk along the Sacra Via.

Between the temples of Vesta and Faustina are a few fragments of the marble walls of the *Regia*, or official quarters of the Pontifex Maximus. The Fasti preserved in the Capitol (see p. 235) were found here. At the *Regia* the Sacra Via was spanned by the *Arch of the Fabii* ('*Fornix Fabianus*'), erected in B.C. 121 by Q. Fabius Maximus, the conqueror of the Allobrogi, and forming the S.E. boundary of the Forum. A few scattered fragments of its stone-facing and vaulting have been discovered, and may now be seen opposite Santi Cosma e Damiano. The exact site of the arch cannot be identified.

Farther on in the Sacra Via, on a base 16 ft. above the street and formerly reached by a flight of steps, is the —

\***Temple of Faustina**, of which the portico (with ten columns, six of which form the façade) and part of the cella are still standing. It was dedicated by Antoninus in A.D. 141 to his wife, the elder Faustina, and re-dedicated to that emperor also after his death. The first line of the inscription, *Divo Antonino et | divae Faustinæ ex S.C.*, was then added. In the interior of the temple is the church of *San Lorenzo in Miranda* (Pl. II, 19).

The portico was excavated in 1807 and 1810. The columns are of cipollino, or marble of Eubœa, and are 47 ft. in height. The cella is of peperino, the marble incrustation of which has entirely disappeared. — The year of the foundation of the church is unknown, and the earliest record of it dates from the 12th century. The façade was erected in 1602. Its name probably refers to that of its foundress, some rich Roman lady named Miranda (comp. San Lorenzo in Damaso and San Lorenzo in Lucina). The entrance is at present in the Via in Miranda, on the S.E. side.

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A hill, named the *Velia* in ancient times, connects the Palatine and Esquiline, its highest point being marked by the Arch of Titus (97 ft.; p. 254). The Sacra Via gradually ascends the Velia towards the S.E., and soon reaches —

**Santi Cosma e Damiano** (Pl. II, 19; entrance in the Via in Miranda), built by Felix IV. (526-30), having been incorporated with an ancient circular temple erected by the Emp. Maxentius to his son Romulus, and sometimes erroneously called a temple of the Penates. Owing to the dampness of the soil, Urban VIII. raised the level of the pavement so much in 1633, that an upper and a lower church were formed.

*The LOWER CHURCH* retains its old bronze doors with their antique lock. *UPPER CHURCH*. On the arch of the choir and in the tribune are \**Mosaics of the 6th cent.*, the period of the founder, perhaps the most beautiful of their kind at Rome (see p. lx), but freely restored about 1880 (best light in the afternoon). Those on the arch, which has been shortened during a restoration, represent the Lamb with the Book with seven seals, according to Revelation iv; adjoining these the seven candlesticks, four

angels, and two of the symbols (angel and eagle) of the Evangelists. The arms with wreaths, below, belonged to two prophets. In the tribune: Christ, to whom the saints Cosmas and Damianus are conducted by Peter and Paul; on the left side St. Felix (modern) with the church, on the right St. Theodosius. Beneath, Christ as the Lamb, towards whom the twelve lambs (Apostles) turn.

At the back of the church were found the remains of an ancient plan of Rome (see p. 287). The ancient wall to which the plan was affixed belonged to a building which adjoined the Forum Pacis, and is supposed to have been erected by Vespasian and restored by Septimius Severus as a repository for the archives of the censor, municipal plans, registration lists, etc. It is usually named *Templum Sacrae Urbis*.

We next reach, on the left, the three colossal arches of the \***Basilica of Constantine** (Pl. II, 19, 22), erected by Maxentius, but afterwards altered by his conqueror Constantine, whose name it bears. The entrance originally faced the Colosseum, but afterwards the Sacra Via. It was a basilica of three halls, with vaulting of vast span, which has served as a model to modern architects, as in the case of St. Peter's, where the nave-vaulting is of the same width. The ground-plan is rectangular in form, over 100 yds. long and 87 yds. wide. The principal apse, opposite the entrance from the Colosseum, has lately been extricated from rubbish, but is only partly preserved. After the opening of the second entrance on the side next the Palatine, a second apse was added. The barrel vaulting of the S. aisle has been preserved; width 67 ft., depth 57 ft., height 80 ft. The span of the nave was about 82 ft., its height 114 ft., and its width 66 ft. In front of the central pillars stood eight huge Corinthian columns of white marble; the only one now existing stands in front of Santa Maria Maggiore (p. 171). The original apse at the W. end may possibly have contained the colossal statue of Constantine to which the head mentioned at p. 280 belonged. The entrance facing the Sacra Via was formerly adorned with columns of red porphyry, some of the shafts of which have been re-erected. The gilded bronze tiles were removed to St. Peter's by Pope Honorius I. about 626.

Adjoining the basilica of Constantine, and partly occupying the site of the temple of Venus and Roma (p. 264), is the church of —

**Santa Francesca Romana** (Pl. II, 22), originally named *Sancta Maria Nova*. The church, which was restored in 1216 by Honorius III. after a fire and at several other periods, contains the tomb of *Francesca de' Ponziani* (d. 1440), foundress of an order of Oblate nuns, who was canonised in 1608 and has given the church its present name. The façade, by *Carlo Maderna*, was added about 1612.

**INTERIOR.** On the left, 1st Chapel, Madonna with four saints, by *Sinibaldo Ibi*, a pupil of Perugino (1524). On the right, by a side-entrance to the church: (r.) Monument of Card. Vulcani (d. 1322) and (l.) that of the papal commandant and general Antonio Rido (d. 1475), with an equestrian relief of the deceased. 2nd Chapel: Miracles of St. Benedict, altar-

by *Subleyras*. In the TRIBUNE mosaics of the 12th cent. (restored in 1891): in the centre Madonna, (l.) SS. John and James, (r.) SS. Peter and Andrew. Over the high-altar an ancient Madonna, traditionally attributed to St. Luke, which is said alone to have escaped destruction in the conflagration. To the right of the apse: monument of Gregory XI. (d. 1378), who transferred the papal residence from Avignon to Rome, with a relief by *Olivieri*. Here on the right, built into the wall, are two stones on which SS. Peter and Paul are said to have knelt when they prayed for the punishment of Simon Magus. In the Confessio a group of Santa Francesca with an angel, by *Meli*. In the crypt (stairs in left transept) is the tomb of the saint with a marble relief by *Bernini*.

Adjoining the church, on the summit of the *Velia* (p. 252) and at the foot of the Palatine, rises the \*Triumphal Arch of Titus, commemorating the defeat of the Jews (A.D. 70), and dedicated to him under his successor Domitian in 81, as the inscription on the side next the Colosseum records: *Senatus populusque Romanus divo Tito divi Vespasiani filio Vespasiano Augusto*. The single arch is embellished with fine reliefs (p. iv). On the outside, below the inscription, is a sacrificial procession on the frieze. Inside: Titus crowned by Victory in a quadriga driven by Roma; opposite, the triumphal procession with the captive Jews, table with the show-bread, and candlestick with seven branches. In the centre of the vaulting, the consecrated emperor borne to heaven by an eagle. — In the middle ages the arch was used as a fortress by the Frangipani, and strengthened with battlements and new walls. When these were removed in 1822, the arch lost its support, and had to be reconstructed, as stated by the inscription on the other side. The central part, in marble, is therefore alone ancient; the restored parts are of travertine.

The Via San Bonaventura (Pl. II, 19) ascends to the S. from the Arch of Titus, passing the church of *San Sebastiano alla Polveriera*, on the site of a temple of Apollo built by Augustus (fine view of the Colosseum from the adjoining vigna), and leads to the monastery of *San Bonaventura*, the garden of which, open to gentlemen, contains a fine palm and commands a beautiful view.

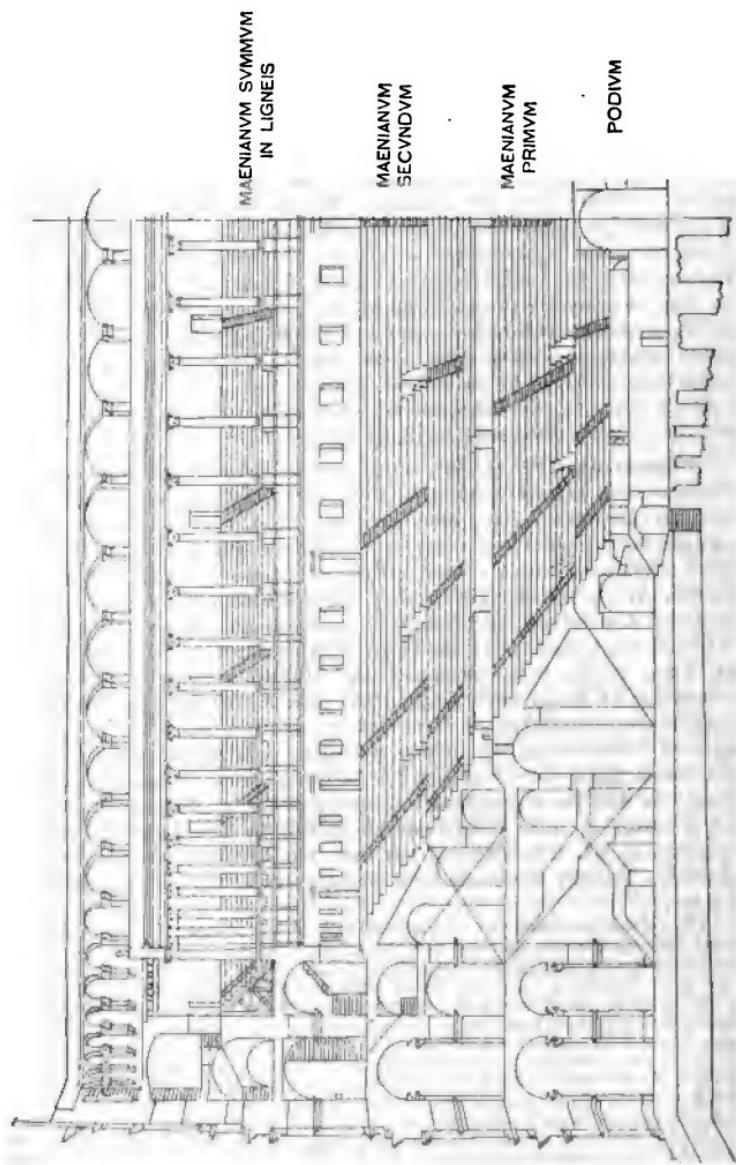
From the Arch of Titus the Via Sacra descends to the Colosseum, passing the remains of private houses, sometimes groundlessly named 'Thermæ of Maxentius' (which never existed). On the left is the double apse of the Temple of Venus and Roma (Pl. II, 22), erected by Hadrian from a plan by himself in A.D. 135, and restored after a fire by Maxentius in 307. This was one of the most magnificent temples in Rome. There were evidently two temples under the same roof, entered from the sides next the Colosseum and next the Capitol. The apses were back to back, so that there was a niche on each side of the dividing wall for the image of a god. One half, with a well-preserved apse, is built into the former monastery of Santa Francesca Romana (p. 253), which is now occupied by the Directors of the Excavations; the other half towards the Colosseum is open. The temple was peripteral, with ten columns at the ends, and twenty at the sides (length 120 yds.). It was sur-

rounded by a colonnade of about 150 columns, 180 yds. long, and 110 yds. wide, projecting as far as the street, where it was supported by massive substructures. To this colonnade belonged the granite shafts scattered about here. The cellæ were encrusted with the rarest marbles.

Descending hence towards the Colosseum, we reach the so-called *Meta Sudans*, the partly restored brick core of a magnificent fountain erected here by Domitian. To the right we see the Arch of Constantine (p. 259). To the left (N.) we observe the remains of an extensive square *Basis* of masonry. Here from the reign of Hadrian stood the gilded bronze *Colossal Statue of Nero*, as god of the sun, crowned with rays, and about 118 ft. in height, executed by Zenodorus by order of the emperor himself, to grace the 'Golden House' which he erected with lavish splendour after the burning of Rome in A.D. 64. The palace fell to decay soon after Nero's death in 68 (p. xxxiii). In the space occupied by an artificial lake in the gardens of Nero, Vespasian founded the —

\*\**Colosseum* (Pl. II, 22), originally called the *Amphitheatrum Flavium*, the largest theatre, and one of the most imposing structures in the world, completed by Titus in A.D. 80. It was inaugurated by gladiatorial combats, continued during 100 days, in which 5000 wild animals were killed, and naval contests were exhibited. It was struck by lightning under Macrinus (217), and the resulting fire burned for three days, necessitating restorations that were not completed until the reign of Alexander Severus. In 248 the Emp. Philip here celebrated the 1000th anniversary of the foundation of Rome with magnificent games. In 405 gladiatorial combats were abolished by Honorius as inconsistent with the precepts of Christianity, which had prevailed since Constantine, but wild-beast fights were continued till after the time of Theodoric the Great. In 442 the Colosseum was damaged by a great earthquake and it seems to have been restored in 445 by Theodosius II. and Valentinian III. The building has been known since the 8th cent. under its present name, derived probably from the colossal statue of Nero.

The Colosseum must have been reduced to approximately its present limits between the 8th and the 14th cent., probably by convulsions of nature, such as the earthquakes of 1281 and 1255. The exterior colonnades were in as ruinous a condition about 1380 as they are now, as is proved by the arms of the Hospital Sancta Sanctorum (the head of Christ between candelabra) which appear above the arches in the originally third inner wall. The N.W. quarter alone, which was used by the Roman barons, especially the Frangipani, as a fortress, is in better preservation. In 1312 the Annibaldi were obliged to surrender it to Emp. Henry VII., who presented it to the Roman senate and people. During the 15th, 16th, and 17th cent. the stupendous pile afforded building materials for many new churches and palaces, although probably only the portions already lying in ruins or the ground were removed for this purpose. In the 15th cent. Paul II. *procured materials for the construction of the Pal. di Venezia, and Ca-*riario for the Cancelleria, in the 16th cent. Paul III. for the Palazzo



nese, and in 1703 Clement XL for the Harbour of the Ripetta. Benedict XIV. (1740-58) was the first to protect the edifice from farther demolition by consecrating the interior to the Passion of Christ, referring to the frequency with which the blood of martyrs had flowed there. Pius VII., Leo XII., and Gregory XVI. averted the imminent danger of the fall of the ruins by the erection of huge buttresses; but as new fissures began to make their appearance, a vaulted hall in two stories was erected in 1852 in the middle of the inner fourth story by Canina, who endeavoured to follow the traces of the ancient structure. The best view of the building as a whole is commanded from the top of this hall (comp. p. 258). — The excavation of the arena with its interesting substructures was begun in 1871. A good view of the best preserved portion of the exterior is obtained on the E. side, where the original level of the ground has been laid bare (p. 259).

The Colosseum is almost wholly constructed of blocks of travertine, originally held together by iron cramps; tufa and bricks have been used only in the interior. The numerous holes were bored in the middle ages, for the purpose of extracting the then very valuable iron. According to the most trustworthy statistics the external circumference of the elliptical structure measures 573 yds., or nearly one-third of a mile, the long diameter 205 yds., the shorter 170 yds., and the height 157 ft. The still preserved N.E. portion, on the side next the Esquiline, consists of four stories, the three first being formed by arcades, the pillars of which are adorned with half-columns of the Doric, Ionic, and Corinthian order in the 1st, 2nd, and 3rd stories respectively. A wall with windows between Corinthian pilasters forms the 4th story. Statues were placed in the arcades of the 2nd and 3rd stories, as appears from representations on ancient coins. At the ends of the diameters are the four triple PRINCIPAL ENTRANCES, those next to the Esquiline and Cælius (at the ends of the smaller axis) being destined for the emperor, the others for the solemn procession before the beginning of the games, and for the introduction of the animals and machinery. On the side next the Esquiline are seen traces of the stucco-decorations, which were used as models by Giovanni da Udine, the pupil of Raphael. The arcades of the lowest story served as entrances for the spectators, and were furnished with numbers up to lxxvi (Nos. xxiii to liv still exist), in order to indicate the staircases to the different seats.

The INTERIOR had seats for 40-50,000 spectators (the common estimate of 87,000 is an exaggeration). The tiers of seats are supported on the outside by two rows of arcades, and on the inside partly by a solid substructure. Every fourth arch contains a staircase; while the tiers of seats are intersected by passages. The foremost row of seats, called the *Podium*, was destined for the emperor, the senators, and the Vestal Virgins. The emperor occupied a raised seat, called the *Pulvinar*, and the others had seats of honour. Above the *Podium* rose two other divisions of marble seats, beyond which was a girdle-wall pierced with doors and windows. This was supported a colonnade in which were wooden seats, while

humbler spectators ('pullati', i.e. those who were without togas) stood on the roof of the colonnade. Quite at the top of the wall, inside, are a series of consoles which originally supported a narrow gallery, on which were stationed sailors of the imperial fleet for the purpose of stretching awnings over the spectators to exclude the glare of sun. Apertures are still seen in the external coping, with corbels below them, for the support of the masts to which the necessary ropes were attached.

The arena is 93 yds. long by 58 yds. wide. Beneath it and adjacent to the foundations of the inner wall, were chambers and dens for the wild beasts. More towards the centre were found a number of walls, pillars, and arches, partly required for the support of the arena, and partly connected with the theatrical apparatus employed to hoist up from below the scenery, properties, etc., required in the combats with beasts and other performances. The numerous fragments with very large letters, on the edge of the arena, belonged to the dedicatory inscriptions set up by Theodosius and Valentinian in 445 (p. 265).

Although two-thirds of the gigantic structure have disappeared, the ruins are still stupendously impressive. An architect of last century estimated the value of the materials still existing at  $1\frac{1}{2}$  million scudi, which according to the present value of money would be equivalent to at least half a million pounds sterling. The Colosseum has ever been a symbol of the greatness of Rome, and gave rise in the 8th cent. to a prophetic saying of the pilgrims: —

‘While stands the Colosseum, Rome shall stand,  
When falls the Colosseum, Rome shall fall,  
And when Rome falls, with it shall fall the World.’

The UPPER STORIES should be visited by those who desire to obtain a distinct idea of the character of the structure (staircase in the second arch to the left of the entrance opposite the temple of Venus and Roma; 50 c.). Of the three arcades on the first story we follow the innermost, which affords a survey of the interior. Three arches (closed) at the N. end of the shorter axis are now used as stores for inscriptions, including a series from the edge of the podium, giving the names of the proprietors of the seats, among whom figure many illustrious Romans of the 5th and 6th cent. A.D. In the third of these arches is a model of the Colosseum (scale 1:60), constructed with 20 years' labour by Lucangeli (d. 1812), a Roman mechanic. — Over the entrance next the Palatine a modern staircase of 48 steps ascends to the 2nd, and then to the left to a projection in the 3rd story. The view from the top of the hall mentioned on p. 237, to which 55 more steps ascend, is still more extensive. It embraces the Caelius with San Stefano Rotondo and Santi Giovanni e Paolo; farther off, the Aventine with Santa Balbina, in the background San Paolo Fuori; nearer, to the right, the Pyramid of Cestius; to the right the Palatine, with the arches of the Aqua Claudia.

The Colosseum is profoundly impressive by MOONLIGHT, or when illuminated (e.g., by Bengal lights; comp. p. 142), which permits the general mass to produce its effect unimpaired by the ruin of the details. The traveller should avail himself of a fine moonlight night for the purpose. Visitors may enter the arena at any hour of the night, but a special permesso of the Ministry is necessary for access to the tiers of seats.

*To the S.W. of the Colosseum, between the Caelius and Pala-*

tine, spanning the *Via Triumphalis* which here joined the *Sacra Via*, stands the —

\***Triumphal Arch of Constantine** (Pl. II, 22), the best-preserved structure of the kind in Rome, erected after the victory over Maxentius at *Saxa Rubra*, near the *Ponte Molle* (p. 368), in 312, where Constantine declared himself in favour of Christianity. The inscription runs thus: *Imp. Caes. Fl. Constantino Maximo pio felici Augusto Senatus Populusque Romanus, quod instinctu divinitatis mentis magnitudine cum exercitu suo tam de tyranno quam de omni ejus factione uno tempore justis rem publicam ultus est armis arcum triumphis insignem dicavit.* The arch, which was converted into a castle in the 10th cent., and afterwards belonged to the Frangipani, was laid bare in 1804. It has three passages.

The greater part of the ornamentation and the admirable SCULPTURES were brought from a building of Trajan (not, however, as usually supposed, his triumphal arch) which stood at the entrance to Trajan's Forum, contrasting strongly with the rude additions of the time of Constantine. From the period of Trajan: above, *Statues of Captive Dacians* in pavonazzetto; seven of these are ancient, but the eighth, and the heads and hands of the others, are modern (fragment, see p. 286). The large \*Reliefs now inserted to the right and left of the main passage and on the ends of the attica, originally belonged to a continuous frieze, at least 50 ft. long, which was ruthlessly taken to pieces under Constantine. The original order of these is as follows: 1 (to the left of the main passage). Trajan's triumphal entry into Rome; Praetorians fighting with Dacians; 2 (left end of attica). Continuation of the battle; 3 (to the right in the passage). Prisoners beseeching the emperor for mercy; 4 (right end of attica). Conquered Dacians, with their huts in the background. To the same period also belong the eight *Medallions* of hunting and sacrificial scenes, which have been placed with the same disregard to their connection: Start for the hunt (W. side to the left) and Sacrifice to Apollo (E. side, to the left); Boar-hunt (E. side, to the left) and Sacrifice to Diana (W. side, to the right); Bear-hunt (W. side, to the right) and Sacrifice to Silvanus (W. side, to the left); Lion-hunt (E. side, to the right) and Sacrifice to Hercules (E. side, to the right). — The eight Reliefs on the sides of the attica, beside the inscription, have been quite erroneously ascribed to the age of Trajan; the heads of the emperor in these were arbitrarily restored with the features of Trajan in the 17th cent., at which period the most characteristic details were also added. These scenes (sacrifice, harangues before the people and the soldiers, triumphal entry, etc.) probably refer to Marcus Aurelius and belong to the same series as the reliefs in the palace of the Conservatori, mentioned on p. 231.

From the period of Constantine are the *Smaller Reliefs* inserted below the medallions, representing the achievements of Constantine in war and peace, and the *Statues of Victories* and *Captives* on the pedestals of the columns.

On the S.E. side of the Colosseum the original pavement was laid bare in 1895. This consists of slabs of travertine, bordered at a distance of about 60 ft. from the building by large boundary-stones of the same material, in the backs of which are holes, probably for the insertion of railings or cords to regulate the crowds of spectators entering by the various doors. Round this open space ran a street paved with lava. The remains of a brick porticus that are seen to the E. of the modern street perhaps belonged to the *Thermae o' Titus*, which, like the Colosseum, were built on part of the site

Nero's 'Golden House' (p. 255). These baths occupied the slope of the Oppius, as far as the modern Via dei Serpenti, but are now completely ruined. They were adjoined by the much larger *Thermae of Trajan*, which extended almost to San Pietro in Vincoli and San Martino ai Monti (p. 179). The remains of the latter, which were erroneously referred to the *Thermae of Titus*, were still partly standing down to 1795. What is now shown as the 'Terme di Tito' belongs almost wholly to the earlier buildings (perhaps Nero's), which Trajan incorporated in the foundations of his construction.

The ENTRANCE (Pl. II, 25; on Sun. 10-4.30, other days 9-4.30; from June 1st to Sept. 20th, 7-12 and 3 till dusk) is in the Via Labicana, to the left, near the beginning of the street. Visitors should be careful not to enter these ruins in a heated condition. We first enter the substructure of a large semicircular Exedra, which formed the centre of the rear-wall of Trajan's edifice. Farther on are Nero's buildings, which form an angle of 45° with the axis of the *Thermae*. Here we first enter a suite of seven rooms opening off each other; to the left, in front of the central room, are remains of a fountain. The special purpose of these rooms cannot be definitely settled. Their chief interest lies in the beautiful mural paintings (much injured and badly lighted), which served as models for Giovanni da Udine and Raphael in the decoration of the logge of the Vatican. A recess is pointed out by the guides (quite erroneously) as the spot where the Laocoon (p. 341) was found.

#### c. *Fora of the Emperors*.

In the plain to the N.E. of the Forum of the Republic lay the *Fora of the Emperors*, which were erected not only as monuments to their founders and ornaments to the city but also for practical purposes. They were mainly used for judicial proceedings, and their chief edifice was always a temple. The Forum Julium, the first of the kind, was begun by Cæsar and completed by Augustus; the second was built by Augustus. A third, around the *Templum Pacis*, was constructed by Vespasian. Between this forum and the first two lay the Forum Transitorium, begun by Domitian and completed by Nerva. The series ended on the N. with the magnificent Forum of Trajan.

We begin our inspection at the N. corner of the Forum Romanum, where the *Via dell' Arco di Settimio Severo* (p. 230), descending from the Capitol, unites with the *Via di Marforio* (p. 193).

Here, in the *Via di Marforio*, lies the small church of *San Giuseppe dei Falegnami* (Pl. II, 20), which is built over the **Career Mamertinus**, one of the most ancient structures in Rome (entr. below the outside steps; light supplied by the sacristan, 1/2 fr.). This was originally a well-house (Lat. '*tullianum*'), traditionally attributed to *Servius Tullius*, and it was afterwards used as a prison.

The building consists of two chambers, one below the other. The upper is an irregular quadrilateral, which was probably once adjoined by other similar chambers. An inscription on the front records a restoration in 22 A.D. (?) The lower chamber, which was originally accessible only through a hole in the ceiling, is 19 ft. long, 10 ft. wide, and 6½ ft. high. The original vaulting was probably conical, formed by the gradual pr-





junction of the side-walls until they met, but the present roof is a flat arch of jointed blocks of tufa. In this dungeon perished Jugurtha, Vercingetorix, and other conquered enemies. Sallust, in recording the execution of Catiline's confederates, describes the prison almost exactly as it now exists. — 'In the prison is a chamber named the Tullianum, about 12 ft. below the surface of the ground. This is surrounded by walls and covered by a vaulted stone roof; but its appearance is repulsive and terrible on account of the neglect, darkness, and smell.' — It contains a spring, which, according to the legend, St. Peter, who was imprisoned here under Nero, miraculously caused to flow in order to baptise his jailors. The building has therefore been named *San Pietro in Carcere* since the 15th century.

A little to the E. the VIA BONELLA reaches the Forum. At the end of it, to the right and left, are the churches of Santi Martina e Luca and Sant' Adriano, both erected on the site of the *Curia Julia*, the new senate-house built by Cæsar and Augustus (comp. p. 243). *Santi Martina e Luca* (Pl. II., 20) consists of a lower and an upper church, the former of very ancient origin, and the latter constructed in the 17th cent. by *Pietro da Cortona*. Its position corresponds to that of the Chalcidicum, an annexe or dependency of the Curia. The main hall of the Curia, in which the senate met, was converted about 626 by Pope Honorius I. into the church of *Sant' Adriano*. The brick walls of its unadorned façade date from the time of Diocletian.

No. 44, Via Bonella, adjoining Santi Martina e Luca, is the **Accadémia di San Luca** (Pl. II., 20), a school of art founded in 1577 and re-organised in 1874. The first director was *Federigo Zuccaro*. The picture-gallery of the Academy is a second-rate collection, but may be visited if time permit. Admission, see pp. 140, 141.

We ascend the staircase, into the walls of which are built a few casts from Trajan's Column (disfigured with whitewash). On the first landing is the entrance to the collection of the competitive works of the pupils (closed; apply to custodian upstairs): *Kessels*, Discus-thrower reposing, in plaster; Christ on the Mt. of Olives, drawing by *Ludwig Seitz*; reliefs by *Thorvaldsen* and *Canova*; Ganymede watering the eagle, by *Thorvaldsen*, and several casts from the antique.

We ascend another staircase, and enter a small Antechamber, whence a door to the right leads to the **BIBLIOTECA SARTI**, containing 15,000 vols., chiefly relating to art (adm., see p. 138). In the antechamber we ring at the entrance to the —

**Picture Gallery** (fee 1/2 fr.). I. SALOON. Entrance-wall: 1. *Early Netherlandish School*, Descent from the Cross. 2. *Carlo Maratta*, Madonna; on the back of this picture there is an interesting copy, by *Marcantonio*, of the first design of Raphael's Transfiguration; 3. *Rubens*, Venus crowned by the Graces; 6, 7, 11. *Orizzonte*, Landscapes; 10. *Van Dyck*, Madonna. — End-wall: 21, 24. *Jos. Vernet*, Sea-pieces. — Wall facing the entrance: 38. *Mytens*, Admiral Kortenaar (1838); 39. *School of P. Veronese*, Toilette of Venus; 153. *Giulio Romano*, Copy of Raphael's Galatea in the Farnesina; 43. *Guido Reni*, Cupid; 49. *Claude Lorrain*, Sea-piece; 51. *Hayez* (d. 1882), Victorious athlete. — Short wall: 52. *J. Vernet*, Sea-piece. — The saloon is adjoined on the right by a Room, containing modern works, most of them painted in competition for academical prizes. Also, 166. *Van Dyck*, Portrait of a child (pastel). — Another SMALL ROOM contains portraits of artists, including (to the left of the entrance) those of *Virgilio Lebrun* and *Angelica Kauffmann*.

II. SALOON. 57. *Gerard David*, Madonna and saints (copy of a picture by Memling, in the Louvre); 59. *School of Titian*, Vanitas; 61. Copy of *Tintoretto*, St. Jerome (original in the Brera); 72. *Raphael*, St. Luke painting the

donna (studio-piece); 73. Copy of *Titian*, Tribute-money (original in Dresden); 77. *Guercino*, Cupid and Venus (fresco); \*78. *Raphael*, Boy as garland-bearer, a relic of a fresco from the Vatican, sawn out of the wall, and freely retouched (copy of the boy in the fresco of Isaiah in Sant' Agostino, p. 206); 79. Copy of *Titian*, Discovery of the guilt of Callisto (original in London); 81. *Spagnoletto*, St. Jerome disputing with the scholars.

III. SALOON. On the wall to the right: 91. *Nic. Poussin*, Bacchic dance; 103. *Guido Cagnacci*, Lucretia, an able work of this master, a painter of no great note belonging to the school of Guido Reni; 107. *Paolo Veronese* (?), Susanna; 108. *Dom. Pellegrini*, Hebe; 109. *Palma Vecchio* (?), Susanna. — End-wall, 116. *Guido Reni*, Bacchus and Ariadne. — Wall to the left: 122. *Aibani*, Madonna; 131. *Sassoferrato*, Madonna; 133. *Guido Reni*, Fortuna; 42. *Harlowe*, Wolsey receiving the cardinal's hat.

The two small rooms adjoining Saloons II and III contain nothing of moment.

To the N.W. of Santi Martina e Luca and the Academy lay the FORUM OF CÆSAR or *Forum Julium*, the centre of which was occupied by a *Temple of Venus Genetrix*. Some remains of the massive enclosing wall, of tufa and travertine, may be seen in the court of No. 29, Via delle Marmorelle.

The Via Bonella, which intersects the Via Alessandrina (p. 263), leads to the ruins of the Forum of Augustus (Pl. II, 20), which were excavated chiefly in 1888-89.

Augustus had vowed a temple to *Mars Ultor* (Mars the Avenger) during the battle of Philippi, and afterwards resolved to combine with its erection the formation of an extensive forum. The acquisition of the necessary area was costly; densely populated streets had to be pulled down, and individual proprietors placed difficulties in the way of Augustus, who was unwilling to resort to forcible expropriation. His architect was therefore compelled to accommodate his plans to an exceedingly irregular site, the difficulties presented by which were, however, most skilfully evaded chiefly by the construction of the large exedre in the sides of the bounding-wall. During the middle ages the low-lying forum was reduced to a swamp (whence the name of the district 'Pantano'); Pius V. and Gregory XIII. caused the level of the ground to be much raised for their new streets.

The back of the TEMPLE OF MARS ULTOR, dedicated on the 12th May, 2 B.C., adjoined the E. enclosing wall of the forum. The three beautiful Corinthian columns of Luna marble (exhumed in 1842) with the entablature belonged to the colonnade on the right side. The temple was richly adorned with works of art, and contained the Roman eagles captured from Crassus by the Parthians at the battle of Carrhae and restored to Augustus in B.C. 20. Victorious generals deposited here the insignia of their triumphs; and the imperial treasure (*aerarium militare*) was preserved in the cellars of the lofty substructure. The massive wall of peperino blocks which enclosed both the temple and forum is still in good preservation on the E. side. The large exedra or circular recess in the S. bounding-wall has several rows of smaller niches, the lowest of which were occupied by bronze statues of generals who had enjoyed triumphs, while *inscriptions* (*elegia*), placed by the emperor's decree, announced their deeds. The costly pavement of the forum lies 20 ft. below the present level of the ground.

*The Arco dei Pantani* ('pantano', swamp), an ancient gateway

of peperino with travertine voussoirs, beside the three columns of the temple, leads to the *Via di Tor de' Conti*, which skirts the E. side of the massive enclosing wall and runs to the right to the *Via Cavour* (p. 179). This street is so named from the fortified *Tor de' Conti* erected in the pontificate of Innocent III., who was a member of the Roman family of Conti. The greater part of the tower was pulled down at the beginning of the 17th century. — Before reaching the tower we turn to the right into the *Via della Croce Bianca*, which crosses the site of the **Forum of Nerva**, sometimes called the *Forum Transitorium* from having been intersected by an important street. Here stood a temple of Minerva, the marble of which was used by Paul V. for the decoration of the *Acqua Paola* (p. 363), and a small temple of Janus Quadrifrons. Remains of the external walls exist in the so-called *\*Colonnacce*, two half-buried Corinthian columns, with entablature projecting over them in the debased Roman style. The entablature is enriched with reliefs representing Minerva as patroness of the arts, weaving, etc., and as a companion of the Muses. This fragment, situated at the intersection of the *Via Alessandrina* and *Via della Croce Bianca*, is well calculated to afford an idea of the former grandeur of the structure.

The busy *Via Alessandrina* leads hence, crossing the *Via Bonella* and the site of the Forum of Augustus (see p. 262), to the **PIAZZA DEL FORO TRAJANO** (Pl. II, 20).

The **\*Forum of Trajan** was an aggregation of magnificent edifices, and is said to have been designed by *Apollodorus* of Damascus (111-114). By means of a huge cutting between the Capitol and the Quirinal, Trajan effected a convenient communication between the Fora of the ancient city and the *Campus Martius* (pp. 243, xxxiii). His forum measured about 220 yds. in width, and was of still greater length; and it was considered the finest of the many magnificent constructions in Rome. In the 10th cent. it lay in ruins. In 1812-14 the French government partly excavated the central portion.

*Ammianus* (16, 10) thus describes it on the occasion of the visit of the Emp. Constantius in 356: — ‘But when he reached the Forum of Trajan, a work which, we suppose, is entirely unique and which even the gods cannot help admiring, he stood still as if thunderstruck, permitting his eyes to wander over the gigantic edifices, the description of which transcends the powers of speech and the like of which can never again be attempted by mortals.’ — According to a legend of the 7th cent., *Gregory the Great*, while admiring the ancient splendour of the forum one day, and saddened by the thought that so just and benignant a monarch as its founder should be condemned to everlasting perdition, succeeded by his prayers in obtaining the release of Trajan’s soul from purgatory.

The general ground-plan embraced four parts, reckoned from S. to N.: the Forum proper, the Basilica, the Libraries (with Trajan’s Column in the court), and the Temple. Hitherto only the second and third, and these but partially, have been excavated. The forum adjoined that of Augustus; the principal entrance, dignified by a triumphal arch, lay near the modern *Via del Priorato*. Par-

of the wall of the great hemicycle which bounded it on the E., the so-called *Bagni di Paolo Emilio*, may be seen in the court of No. 6, Via di Campo Carleo (key kept by the custodian of Trajan's Forum); it consists of two stories, with a tasteful brick façade.

In the excavated part (about 120 by 50 yds.) are seen the foundations of four rows of columns, belonging to the double-aisled *Basilica Ulpia*, which lay with its sides towards the ends of the present piazza. The central hall was 27 yds., and the whole building 61 yds. in width (these dimensions are about the same as those of *San Paolo Fuori*, p. 381). The pavement consisted of slabs of rare marble. The granite columns which have been erected on the bases discovered here perhaps belonged to the colonnade running round the forum. The basilica originally had fluted columns of yellow marble.

On the N. side of the basilica rises <sup>\*\*</sup>*Trajan's Column*, constructed entirely of marble, the shaft of which (constructed of 18 monolithic drums averaging 5 ft. in height) is 87 ft. high, and the whole, including the pedestal and statue, 147 ft.; diameter 11 ft. below, and 10 ft. at the top. Around the column runs a spiral band, 3-4 ft. wide and 660 ft. long, of admirable RELIEFS from Trajan's war with the Dacians, comprising, besides animals, machines, etc., upwards of 2500 human figures, 2- $\frac{1}{2}$  ft. high at the foot (comp. p. lv). Beneath this monument Trajan was interred, and on the summit stood his statue, replaced in 1587 by that of St. Peter. In the interior a staircase of 184 steps ascends to the top (for the ascent a permesso from the Ministero dell' Istruzione Pubblica, p. 211, is necessary). The height of the column indicates the depth of earth removed between the Quirinal and Capitoline in order to make room for the buildings: 'ad declarandum quantæ altitudinis mons et locus tantis operibus sit egestus', as the inscription, dating from A.D. 114, records. Including the pedestal, the height is 100 ancient Roman feet (97 Engl. ft.). The column was surrounded on three sides by a two-storied gallery, from which the upper reliefs could be conveniently viewed. The foundations of this may still be traced. Adjacent, to the right and left of the column, were a Greek and a Latin library. More to the N., between the two churches, lay the temple of Trajan, built by Hadrian as a completion to the work of his adoptive father.

On the N. side of the piazza are two churches. That on the right, *del Nome di Maria*, was erected in 1738. That on the left, *SANTA MARIA DI LORETO*, begun by *Giuliano da Sangallo* in 1507, has a picturesque octagonal interior and a rich coffered cupola. The baroque lantern on the crown of the dome was added in 1580 by *Giov. del Duca*. In the 2nd chapel on the right is a statue of *St. Susanna* by *Duquesnoy*.

## d. The Palatine.

The *Palatine Hill*, situated on the S. side of the Forum, rises in the form of an irregular quadrangle, about 1960 yds. in circuit. Like the Capitoline Hill it consisted originally of two summits of almost equal height (San Bonaventura to the S., 168 ft.; Farnese Gardens to the N., 165 ft.) separated by a saddle; building operations have, however, materially altered its appearance. Tradition places on this hill the dwellings of its heroes before the foundation of the city, *Evander* and *Faustulus*; and their memory was preserved down to a very late period by a number of ancient temples and shrines. The Palatine was the nucleus and the centre of the mistress of the world, the site of the *Roma Quadrata*, various fragments of whose walls have been brought to light. In the republican period it was occupied by private dwellings; the orator Hortensius, Catiline, Cicero, and his bitter enemy the tribune Clodius possessed houses here. *Augustus* was born on the Palatine, and after the battle of Actium he transferred his residence to this seat of the ancient kings. His buildings cover a considerable portion of the S. hill. They include besides the palace proper (*Domus Augustana*) also a large temple of Apollo and the rich Greek and Latin library. *Tiberius* built another palace on the N. side of the hill, perhaps near his ancestral house (see p. 266). The Palatine did not afford scope enough for the senseless extravagance of *Nero*, who built himself the Golden House, extending from the Palatine to the Esquiline (p. 255). The emperors of the Flavian dynasty once more transferred the imperial residence to the Palatine, enlarging and adorning the buildings of *Augustus*. *Septimius Severus* extended the imperial abode to the S. beyond the limits of the hill. Part of the *Septizonium*, a colonnaded edifice of many stories, erected by him to improve the view from the *Via Appia*, which ends here, was still standing in the 16th cent., but it was at length removed by *Sixtus V*. The Palatium participated in the general decline of the city. It was inhabited by *Odoacer* and *Theodoric*, but from the 10th cent. onwards the hill was occupied by monasteries, fortified towers, and gardens.

The first excavations took place in the course of the laying out of the *Orti Farnesiani*, or *Farnese Gardens*, in the pontificate of *Paul III. Farnese* (1536-50). In 1721-30 the central part of the Palatine was laid bare. Most of the works of art then found were carried away from Rome (to Naples and Parma). A systematic excavation, under the superintendence of the architect Comm. *Pietro Rosa*, was begun in 1861, when *Napoleon III.* bought the Farnese Gardens, and has been continued by the Italian government, which acquired the gardens in 1870.

*The excavations are open to the public daily (guide desirable; see pp. 140, 141). The following account of them refers mainly to the best*

preserved remains, which may be visited in about 2-3 hrs.; but many other interesting points may be added. The imposing character of the ruins, coupled with the beautiful and varied views commanded by the Palatine, renders them well worthy of repeated visits. — Permission to sketch and take measurements is given at the Ministero dell' Istruzione Pubblica, p. 211.

The ENTRANCE is in the Via San Teodoro (Pl. II, 19, in the Appx.), beside the church mentioned on p. 271.

The extensive brick ruins to the left of the entrance are probably those of the *Temple of Divus Augustus*. The front faced the W. Low down in the interior of the cells are paintings of the 8th cent., at which period a church was established here.

From the entrance we ascend to the left by the *Clivus Victoriae*, an ancient street skirting the N. angle of the hill. Under the emperors, when sites for new buildings in Rome became scarce, this street was vaulted over with massive brick arches.

Under one of the arches on the right (Pl. y), now closed by a railing, is a rough graffito upon white stucco, popularly described as a drawing of the Crucifixion, but more probably representing rope-dancers. Above are some erotic Latin verses. This graffito must not be confounded with the better known Caricature Crucifix (p. 197).

At the top of the street we reach the *Casino* of the former Farnese Gardens. Thence we mount the steps to the right to the remains of the *Palace of Tiberius*, the site of which is covered with gardens. A balcony-like projection on the N. side commands an excellent view of the Forum and the Basilica of Constantine. From the brow of the N. spur, where there is now a small grove of evergreen oaks, the mad Caligula caused a bridge to be thrown over the Forum to the Capitol, in order to facilitate his intercourse with the Capitoline Jupiter, whose representative on earth he pretended to be. Farther on a fine view is obtained of the Capitol, the valley of the Velabrum, and the Vicus Tuscus. — The small staircase at the end descends to the —

**House of Livia** (*Domus Liviae*), which is recognizable by its modern zinc roof. This house, the only one of the kind in the midst of the palaces of the emperors, is believed to have been the house of Tiberius Claudius Nero, the father of Tiberius, to which his mother Livia also retired after the death of Augustus, to marry whom she had divorced her first husband. The entrance is at the E. corner.

A flight of six steps descends to the mosaic pavement of the vaulted *VESTIBULUM*, whence we enter a quadrangular *COURT*, originally partly covered, adjoining which are three chambers opposite the entrance. The admirable *Mural Paintings* here will bear comparison with any of the kind known. The principal pictures in the *CENTRAL Room* represent large windows whence a view of mythological scenes is obtained; on the right is Io guarded by Argus, while Mercury approaches to release her; on the wall opposite the entrance are Polyphemus and Galatea. The admirable perspective in the picture of Galatea is best seen from the entrance of the *Atrium*. The two smaller sacrificial scenes in the corners, above, are painted *imitate ancient easel-pictures*, which like the mediæval altar-triptychs *'d be closed by two folding shutters or wings*. On the left wall are leaden *-pipes with inscriptions* from which the ownership of this house has *gathered*. The walls of the *ROOM ON THE RIGHT* are adorned with *cent garlands of flowers and fruits*, from which masks and other

Bacchanalian objects depend between columns; the walls of the Room on THE LEFT are divided into brown panels edged with red and green, above which are light arabesques between winged figures on a white ground. Adjoining the right side of the court is the oblong rectangular TRICLINIUM, or dining-room, recognizable by the inscription, with walls painted bright red. The two large central paintings represent landscapes. On the entrance wall, above, are two glass vases with fruits. On the wall opposite the entrance visitors should notice the flange-tiles inserted between the stucco facing and the external wall to preserve the paintings from damp. The other rooms of the house, on the upper floor, were connected with the court by a narrow staircase (closed). They may be entered from the outside (to the right).

The lofty square substructure on the W. peak of the hill, overgrown with live oaks, belonged to a *Temple of the Magna Mater (Cybele)*, founded here in 191 B.C., when in consequence of a sibylline oracle the sacred stone of Cybele was brought from Phrygia to Rome. Though more than once injured by fire, this temple retained its highly primitive form throughout the entire imperial period. Numerous fragments of the shafts, capitals, and bases of peperino columns once covered with white stucco are scattered about. On the right side of the temple is a (headless) statue of Cybele, of good Roman workmanship. — A flight of steps (*Scalae Caci?*) hewn in the rock and defended by a wall and gate, descends hence towards the Circus Maximus (p. 274). Adjoining are the ruins of private houses of several stories, with baths and mosaic pavements. — Between the steps and the House of Livia remains of very ancient masonry, of uncertain purpose, have been discovered. A round cistern (discovered in 1897), vaulted over, like the Carcer Mamerinus, by the gradual projection of the upper courses of stones and intersected by later constructions of massive blocks, is probably the oldest building on the Palatine and one of the oldest in all Rome.

To the right as we quit the House of Livia is a covered passage (*Cryptoporticus*), with stucco ornamentation (partly incrusted by the water of a fish-pond or *piscina* above). This is supposed to have been the scene of the murder of Caligula by the conspirators in 39 A.D. At the end of the passage, to the right, is the AREA PALATINA, the open space in front of the imperial palace, to which a street, diverging at the Arch of Titus, led up from the Sacra Via. A mass of foundations here has been groundlessly identified as the Temple of Jupiter Stator. On the S. side of this are the remains of a subterranean canal (?), with an early Latin inscription. Nearer the imperial palace are ruined fragments of a wall of large hewn blocks of tufa.

The **Domus Augustana**, or imperial palace, whose N. front was turned towards the Area Palatina and the Sacra Via, is now frequently called *Domus Flavia*, because the greater part of the excavated portion probably dates from a later addition, built by Domitian. Before the front was an elevated vestibule of cipollino columns, with three projections resembling balconies, approached by flights of steps each end. The present approach is by a paved path, to the

as we face the palace. The accessible remains of the palace belonged entirely to the reception and state apartments and include no part of the private rooms, which probably lie buried beneath the former Villa Mills (see below and comp. the plan). The arrangement of the rooms, therefore, shows little resemblance to that of an ordinary Roman dwelling-house, such as those of Pompeii, while the size of the apartments is unusually great.

From the vestibule open three spacious rooms. The one in the middle, known as the *Tablinum*, was the *Aula Regia*, or throne-room, in which the emperor granted audiences. This extensive hall, 39 yds. by 49 yds. (i.e. 10 yds. wider than the nave of St. Peter's), with its large semicircular apse which was occupied by the throne, and its six niches, alternately round and square, containing the now empty pedestals, was originally entirely covered; but an adequate idea of its magnificence can hardly now be formed, as it has been deprived of its decorated ceiling, while the walls have lost their marble covering, the niches their columns, and the pedestals their colossal figures (two are now in Parma).

The room adjoining the Tablinum on the E. (left) was found in 1726 to contain a large altar with steps at the sides, which caused the room to be named the *Lararium*, or chapel of the Lares or household gods. This altar has since been destroyed and the small marble altar at present to be seen has been brought from elsewhere. On the front of the latter appears Roman offering sacrifice with covered head; on the sides are Lares, with boots, a short 'chiton', a 'rhyton' or drinking-horn in the raised hand, and a 'situla' or pitcher in the other. Behind are the remains of a staircase ascending to an upper floor.

To the W. of the Tablinum lies the *Basilica*, where the emperor administered justice. The semicircular tribune was separated from the space for litigants by a marble screen, a fragment of which still stands. This space was flanked on each side by a narrow colonnade. The unfluted columns were adorned with bronze ornaments, the holes for fastening which are still visible.

To the S.W. of the Tablinum is the *Peristylium*, two-thirds of which only have been excavated (one-third on the S. side being covered by the former Villa Mills), a square garden, 58 yds. wide, originally surrounded by a colonnade. Its imposing dimensions and a few traces of its marble covering now alone witness to its ancient magnificence. The open space in the centre was doubtless occupied by fountains, trees, and flowers.

At the S.W. corner steps descend to two subterranean chambers containing traces of stucco decorations and painting in the style of the reign of Augustus. Several adjoining rooms were destroyed in 1721 immediately after their discovery. These perhaps all belonged to the earlier *Domus Augustana*, over which the palace of Domitian was erected.

Beyond the peristyle, and opening along its entire width, is the *Triclinium*, or large dining-hall (*Jovis Coenatio*), whence the diners could enjoy a view of the fountains and trees in the garden. In the semicircular apse on the W. wall most of the marble and porphyry covering of the pavement still exists (poor and irregular, dating from

a late restoration). The remains of the pavement and covering of the wall on the N.W. side are more scanty. — Adjacent to the latter is the *Nymphaeum*, or dining-room for the hot season, containing an elliptical basin, in the centre of which rises a fountain covered with partly-preserved marble slabs.

Behind the Triclinium is a *Colonnade*, with six cipollino columns (two entire, the others in fragments). A view is obtained, through the broken pavement, of the original level over which the emperors built. Farther on are two other rooms, with semicircular terminations and niches in the walls, which are erroneously termed the *Academia* and *Bibliotheca*. Fine view of the valley of the Circus Maximus and of the Aventine.

To the W. of the imperial palace, between the *Nymphaeum* and the *House of Livia*, lies a ruined temple, of which only the substructures and steps remain. This is apparently the *Temple of Jupiter Victor*, erected in consequence of a vow made by Fabius Maximus at the Battle of Sennatum, B.C. 295. The nearly square podium is approached by 26 steps in five flights. A round pedestal with an inscription, on the 4th landing, was a votive offering of Domitius Calvinus, who triumphed over Spain in B.C. 36; the upper half has been destroyed.

We now follow the path descending amongst shrubs opposite the front of this temple, and take the first turning to the left, to reach the ruined palaces on the S. side of the hill. To the left are the remains of the S. façade of the palace of Augustus, including a large *Eredra* in the form of a flat arch. Into this is built the gardener's house below the former Villa Mills, the beautiful cypresses of which peep down from above. Beyond the house we pass through an ancient gateway on the left, and enter the so-called —

*Stadium*, an oblong space (175 yds. long by 52 yds. wide), usually regarded as an arena for races and athletic contests, but more probably a garden. Most of it was excavated in 1881, the remainder in 1893. It was originally enclosed merely by lofty walls, and had a large apse covered with a semi-dome on the S. side and a balcony on the E. side (next the convent of San Bonaventura; p. 254). Subsequently, probably under Septimius Severus, a colonnade of piers adorned with half-columns was built in front of the walls at the sides. The N.E. corner is in best preservation. Here we may note how the brick-faced core of the columns was covered with white marble at the bases and fluted red marble (*porta santa*) on the shafts. At each end of the central space is a large semicircular fountain basin; a considerable number of fragments of the decorations, cornices, etc., of the E. fountain have been found. The wide channel of white marble that runs round the entire central space afforded a convenient water-supply for the garden. At the farther ends of the colonnades are semicircular recesses, in one of which (that to the left) is placed a statue of a nymph found here in 1893. Other seal-

tures found in the Stadium are now in the Museo delle Terme (p. 162). — Beneath the large apse on the S. side (groundlessly called ‘the imperial box’) are three chambers with faded remains of frescoing. The elliptical structure in the W. half dates perhaps from the time of Theodosius, whose name occurs on brick-stamps found here. The corner-stone of the W. entrance to this is the pedestal of the statue of a Vestal, which cannot have been brought hither before the suppression of the order of Vestals in 394.

An iron gate in the left wall (no admission) leads to the central portions of the Domus Augustana, which will perhaps be accessible when the Villa Mills is excavated. Here is a large square court with several rooms to the N. of it, one of which has a square, and two others octagonal roofs of interesting construction.

A staircase between the great apse and the S.E. corner of the Stadium ascends to the level of the upper passage round the Stadium. On a platform here, immediately to the left, are some scanty remains of the main hall of the celebrated Palatine Library, founded by Augustus. This point commands a fine view of the Stadium and of the Mons Cælius and the Alban Hills to the S. We next pass the back of the apse, the lofty proportions and coffered vaulting of which should be observed, and reach the remains of the Palace of *Septimius Severus*. We distinguish rooms with heating-apparatus and baths, but the general plan is not clear. The floors of concrete, 20 ft. or more in breadth, supported only at the edges, should be noticed. — We then cross a paved bridge to a Belvedere supported by three lower stories, and commanding a magnificent \*VIEW.

Towards the E. tower the ruins of the Colosseum, nearer are five arches of the *Aqua Claudia* (p. 177), which supplied the Palatine with water; more to the right (S.) are the churches of Santi Giovanni e Paolo, the Lateran, in the foreground San Gregorio, and above it San Stefano Rotondo and the casino of the Villa Mattei. Still farther to the right appear the ruins of the Thermae of Caracalla (the two towers beyond, to the left, belong to the Porta San Sebastiano, beyond which is the Tomb of Caecilia Metella), and Santa Balbina with its lofty tower; farther off, San Saba, with its two-storyed vestibule, and still more distant the Pyramid of Cestius, and in the Campagna San Paolo fuori le Mura; then the Aventine with its three churches; on the slope the white tombstones of the Jewish burial-ground; and lastly, to the N., the Janiculum and the dome of St. Peter’s.

We recross the bridge, turn slightly to the right, and passing the remains of a black and white mosaic pavement, reach after about 100 paces a modern staircase. This we descend to the S. edge of the hill and thence return under the arches to the entrance of the Stadium (p. 269). Instead of passing the gardener’s house, we now descend to the left to a series of chambers on the W. slope of the Palatine, below the verandah of the former Villa Mills. These perhaps belonged to the —

*Pædagogium*, or school for the imperial slaves, who, like those of all the wealthier Romans, received a careful education. A portion of granite columns, one of which still remains, with a marble entablature now supported by pillars of brick, stood in front of these apartments. The walls are covered with all kinds of sketches (*graffiti*)

done with the *stilus*, or ancient substitute for a pen), drawings, names, and sentences (one of which, ‘Corinthus exit de pædagogio’, furnished the clue to the ancient name of this building). In the third room was the sketch of a mill driven by an ass, under which was written, ‘*labora aselle quomodo ego laboravi et proderit tibi*’. The caricature of the Crucifixion, mentioned at p. 197, was found here. Since the excavation, these scrawls have become very indistinct.

About 3 min. farther on is a modern house, on the front of which is a bust of *Francesco Bianchini* (d. 1729), distinguished for his excavations on the Palatine. Here, in its ancient position, stands an altar (*Ara*) of travertine, with an ancient inscription (‘*sei deo sei deitiae sacrum*’, etc.), ‘dedicated to an unknown God’, and probably re-erected in 100 B.C. by the prætor *Sextius Calvinus*. Then to the right, on the W. slope of the hill, is a fragment of an ancient wall, constructed of blocks of tufa placed alternately lengthwise and endwise, without mortar. This is usually described as part of the original wall of *Roma Quadrata* (p. 265), but more probably dates from some substructions of a later period of the Republic. Behind it is a grotto, quite erroneously supposed to be the *Lupercal* in which the she-wolf sought refuge when driven from the twins by the shepherds.

Hence we proceed, past the church of San Teodoro, to the exit.

#### e. *Velabrum and Forum Boarium.*

The modern *VIA SAN TEODORO* (Pl. II, 19), leading to the S. along the W. side of the Palatine, approximately follows the line of the ancient *Vicus Tuscus* (p. 246), which was the principal artery of traffic between the Forum and the Tiber. To the left, a little back from the street, is the low-lying round church of *San Teodoro* (Pl. II, 19; open on Frid. till 9 a.m.). It is first mentioned in the time of Gregory the Great, and probably occupies the site of an antique temple. In the interior is a Christian mosaic of the 7th century. To the left of this church is the entrance to the Palatine (p. 266).

A little beyond *San Teodoro* the *Via di San Giorgio in Velabro* diverges to the right. Its name recalls the ancient *VELABRUM*, a quarter stretching between the *Vicus Tuscus* and the *Forum Boarium*.

To the right is *San Giorgio in Velabro* (Pl. II, 19; generally closed; visitors knock at the adjoining door to the left), founded in the 4th cent., re-erected by *Leo II.* in 682 and dedicated to SS. George and Sebastian, and subsequently often restored. The portico, according to the metrical inscription, dates from one of these restorations. (In the middle ages the word *Velabrum* was altered to ‘*velum aureum*’.) The interior, a basilica with aisles, 16 antique columns, and an old canopy (p. lxiii), is under restoration. The frescoes of *Giotto* (?) in the tribune have been painted over.

*Adjacent to the church is the small Arch of the Money Changers*

(*Arcus Argentariorum*; Pl. II, 19), which, according to the inscription, was erected by the money-changers and merchants of the Forum Boarium in honour of Septimius Severus and his wife and sons. The sadly damaged sculptures represent victims and sacrificial utensils. A portrait of Geta here was defaced by command of Caracalla (comp. p. 248). — Farther on is the \**Janus Quadrifrons* (*Arco di Giano*; Pl. II, 19), an arched passage with four façades, of the later imperial age, supposed to have been erected in honour of Constantine the Great. Above it once rose a second story. — From this point to the Tiber stretched in antiquity an extensive square known as the *Forum Boarium*, or cattle-market.

Proceeding through the low brick archways opposite the *Arcus Argentariorum*, and passing a mill, we reach the *Cloaca Maxima* (Pl. II, 16), an ancient channel constructed for the drainage of the Forum and the adjacent low ground (p. 242), and still discharging this useful function. A basin was formed here, into which springs were conducted to produce a current through the Cloaca. In the mill (20-30 c.) is seen the continuation of the Cloaca towards the Forum, and from the Ponte Emilio (p. 273) its influx into the Tiber. The Cloaca is constructed of tufa with occasional layers of travertine, and at the mouth of peperino entirely.

Following the street beyond the Arch of Janus, and passing the N.W. end of the Piazza dei Cerchi (p. 274), we reach the **PIAZZA BOCCA DELLA VERITÀ**, which partly coincides with the Forum Boarium; in the centre is a pleasing baroque fountain erected in 1715 after Bizzaccheri's design (group of Tritons by Moratti). The Via Bocca della Verità runs hence to the N. to the Piazza Montanara (p. 224). — To the left, at the foot of the Aventine, is the church of —

**Santa Maria in Cosmedin** (Pl. II, 16), sometimes called *Bocca della Verità* from the ancient circular drain-head to the left in the portico, into the mouth of which, according to a mediæval belief, the ancient Romans thrust their right hands when taking an oath. Ten antique columns, which belonged to a porticus (not to a temple), are included in the portico (three on the left side, the others in the front wall of the church). The church was rebuilt in the 8th cent. by Hadrian I., who erected the beautiful campanile (p. lxiv), and it has since been frequently restored. 'Cosmedin' is the name of a square at Constantinople, the church having originally belonged to a Greek brotherhood, whence it is also known as *Sancta Maria in Schola Graeca*. It is at present being restored.

**INTERIOR.** The beautiful Opus Alexandrinum of the pavement merits inspection. In the nave are twenty ancient columns. On the right and left of the door are two handsome amboes and a candelabrum for Easter ceremonies. Canopy of the high-altar by Adeodatus (14th cent.). In the apse a handsome episcopal throne, executed, like the pavement, about 1120 by order of Cardinal Alphonus, and an old Madonna. The sacristy contains a mosaic (Adoration of the Magi), originally presented to St. Peter's by John VII. in 706. The venerable crypt is borne by four columns of granite and two of marble.

The *Via della Salara* (see p. 274) runs hence to the S., towards the *Porta San Paolo*.

Opposite, towards the Tiber, stands a small and picturesque \***Round Temple**, consisting of twenty Corinthian columns, the ancient name of which is uncertain (*Portunus?*). The ancient entablature and roof and one of the columns on the N. have disappeared. With the exception of the circular podium, the whole edifice is built of solid marble instead of the much more usual concrete core veneered with marble slabs. Beneath the present poor wooden roof lies the little church of *Santa Maria del Sole* or *Santo Stefano delle Carozze*.

The **Ponte Emilio** (Pl. II, 16), a new iron bridge, connects the Piazza Bocca della Verità with Trastevere (Lungarina, p. 358). Adjacent, upstream, is the solitary remaining arch of the ancient *Pons Aemilius*, built in 181 B.C., the position of which exposed it to frequent injury from inundations. The two arches next the left bank were carried away by the great flood of 1598, after which it was called *Ponte Rotto*. Below the new bridge is the mouth of the Cloaca Maxima (p. 272), the arch of which, preserved below an arch in the new quay, may be seen from the bridge when the river is not too high.

To the right of the bridge is a second small and well-preserved \***Temple** (converted in 880 into the church of *Santa Maria Egiziaca*; Pl. II, 16), dating, as its style seems to indicate, from the close of the Republic. It is an Ionic pseudoperipteros, with 4 columns at each end, and 7 on each side; but those of the portico, which is now built up, were alone detached, the others being merely decorative half-columns. The edifice is built of tufa, with the projecting and sculptured parts of travertine, the whole overlaid with stucco. There is no authority for assigning it (as is commonly done) to *Fortuna Virilis*; it is perhaps more probably the temple of the *Mater Matuta*. The interior is uninteresting.

Directly opposite the entrance to this church is the picturesque **House of Crescentius** (Pl. II, 16), commonly called **Casa di Rienzi**, or **di Pilato**, constructed of brick with a singular admixture of antique fragments. On the E. side, *Via del Ricovero*, a long metrical Latin inscription records that 'this lofty house was erected by Nicholas, son of Crescens, foremost and descended from the foremost, not from motives of ambition, but to revive the ancient glory of Rome'. The *Crescentii* were the most powerful noble family in Rome at the close of the 10th cent., but no scion of the name of Nicholas can be traced, and the house, the oldest existing specimen of mediæval domestic architecture in Rome, is perhaps not earlier than the 11th or 12th cent. (comp. p. lxiii). The building was originally much larger, and was intended to command the bridge over the Tiber. It has nothing to do with Cola di Rienzo, 'the last of the tribunes', who was born in the *Rione Regola*.

To the N., following the bank of the Tiber or taking the Via Bocca della Verità (p. 272) to the Piazza Montanara (p. 224), we may reach the *Theatre of Marcellus* (p. 224).

Between the S.W. slope of the Palatine, along which now runs the VIA DE' CERCHI (Pl. III, 19), and the Aventine, was situated the *Circus Maximus*, which was originally instituted by the kings, afterwards extended by Cæsar and furnished with stone seats, and lastly more highly decorated by the emperors. In the time of Pliny it was capable of containing over 100,000 spectators, and after subsequent extensions the number of places was increased to 200,000. (The common estimates of 385,000 or 485,000 are much too great.) The last race which took place here was under the auspices of Totila the Ostrogoth in 549, when the city was to a great extent in ruins. In the centre ran a *spina*, or longitudinal wall which connected the *metae*, or goals, and bounded the course. With a few trifling exceptions, the walls of the circus have disappeared; but its form is distinctly traceable from a higher point, such as the Palatine.

The *Jewish Cemetery* lies within the Circus, at the base of the Aventine (entrance from the Via dell' Orto degli Ebrei, the first turning to the left from the Via di Santa Sabina). A pretty view of the Palatine and the S. quarters of the city is enjoyed hence.

#### f. The Aventine. Monte Testaccio. Pyramid of Cestius.

ELECTRIC TRAMWAY from the Piazza Venezia viâ to the Forum to the Piazza Bocca della Verità and thence by the Via della Salara and the Porta Paola to San Paolo Fuori, see No. 4 of the Appendix.

The Aventine (150 ft.), anciently the principal seat of the Roman Plebs, and also afterwards densely peopled, is now occupied by monasteries and vineyards only, and is still hardly touched by the modern building activity.

At the base of the hill is the VIA DELLA SALARA (Pl. III, 16), beginning at the Piazza Bocca della Verità (p. 272), and continued by the Via della Marmorata (p. 276). Immediately beyond Santa Maria in Cosmedin (p. 272) and 2 min. farther, at the small Chapel of St. Anna, streets diverge to the left from the Via Salara, both ascending to the top of the Aventine.

The second of these, the steep Vicolo di Santa Sabina, reaches the top of the Aventine in 5 minutes. The extensive remains of tufa walls, which bound the vigna to the right at the corner of the street, date from a *Castile*, whence in the 13th cent. the Savelli commanded the river and the road on its banks. On the top, in the Via di Santa Sabina, are the three churches on the Aventine (Santa Sabina, Sant' Alessio, Santa Maria Aventina), situated close together.

\*Santa Sabina (Pl. III, 16), which probably occupies the site of a temple of Juno Regina, was erected in 425, in the pontificate of Cœlestine I., by Petrus, an Illyrian priest, and restored in the 13th, 15th, and 16th centuries. Honorius III. presented the church, along

with the old papal palace adjoining it, to St. Dominic, who made it the head-quarters of his order. It is usually entered by a side-door; if closed, visitors ring at the door to the left, and proceed through the old portico, now built up, and the principal portal. The doors are adorned with scriptural scenes carved in wood (5th cent.). Comp. p. lxii.

The INTERIOR, with its open roof and twenty-four ancient Corinthian columns of Hymettian marble, has retained the character of an early Christian basilica almost unimpaired. — ENTRANCE WALL. Over the door, an admirable *Mosaic* (5th cent.); inscription with the name of the founder, on the left a figure emblematical of the Ecclesia ex Circumcisione (Jewish Christians), on the right that of the Ecclesia ex Gentibus (Gentile Christians). — NAVE. On the pavement in the centre, near the altar, is the tomb of Munio da Zamora, general of the Dominican order (d. 1300), adorned with mosaic. — At the end of the Right Aisle, in the Chapel of St. Dominic, the "Madonna del Rosario with SS. Dominic and Catherine, an altarpiece by *Sassoferrato*, regarded as his masterpiece. — Several recently discovered fragments of the ancient choir-screen, with ornaments of the 9th cent., have been built into the wall of the LEFT AISLE.

The small garden of the former *Dominican Monastery*, entered from the former portico of the church, contains an old orange-tree said to have been planted by St. Dominic. The handsome cloisters (p. lxiii), with 108 small columns, and the large garden now belong to a Fever Hospital and are quite inaccessible.

**Sant' Alessio** (Pl. III, 16) is an ancient church with an entrance court. The date of its foundation is unknown, but it was re-consecrated by Honorius III. after the recovery of the relics of the saint in 1217. In 1426 it came into the possession of the Order of St. Jerome. In the neighbouring monastery a blind asylum (*Istituto de' Cicchi*) has been established. We enter the fore-court, and, if the church is closed, ring at the door at the end of the right cloister (½ fr.).

The INTERIOR was modernized in 1750, and again recently. The N. aisle contains a well and a wooden staircase belonging to the house of the parents of the saint, which formerly stood on this site. In the choir are a bishop's throne and two small columns adorned with mosaic, according to the inscription the remains of a work of 19 columns by *Jacobus Cesmas* (p. lxiii).

The Via di Santa Sabina next reaches a small piazza embellished with obelisks and trophies in stucco. The brown door No. 40, to the right in this piazza, with the arms of the Grand Master of the Knights of Malta above it, contains a brass-bound aperture above the keyhole, through which is obtained a celebrated \*VIEW of the dome of St. Peter's at the end of the principal avenue of the garden. (Adm. to the garden on Wed. and Sat. from 9 a.m. till dusk; ring at the door.)

**Santa Maria Aventina** (Pl. III, 17), also called *del Priorato*, belongs to the Maltese Order, which celebrates its periodical festivals here. This church, founded perhaps as early as the 10th cent., was restored under Pius V., and remodelled by the Grand Prior Card. Giov. Batt. Rezzonico from plans by Piranesi in 1765.

To the right of the entrance is an ancient sarcophagus, on which the deceased (head unfinished), surrounded by Minerva and the Muses represented; the remains of a Bishop Spinelli were afterwards placed in it. Also a statue of Piranesi (d. 1778), and the monuments of sever-

members of the Maltese Order: Grand Master Ric. Caracciolo (d. 1395); Gio. Diedo, Grand Prior of Venice and nephew of Pope Eugenio III.; the 'bailli' Bart. Caraffa (beside the altar, to the right), and Sergio Seripando (first recess to the left of the entrance), of the 15th century. The third recess to the left contains a remarkable marble reliquary of the 13th cent., roughly wrought after the pattern of an antique funeral urn.

The garden contains one of the finest palm-trees in Rome, injured by a cannon-ball during the siege of 1849. This garden, and the upper floor of the VILLA MAGISTRALE of the Maltese Order, which adjoins the church, command a picturesque view of Rome, the Campagna, and the mountains, now, like many similar views, gradually being built up. The second floor contains a large saloon with portraits of all the grand-masters (74) from Frater Gerhardus (1113) down to the present Grand Master Ceschi (adm., see p. 140).

On the W. brow of the Aventine the huge new *Collegio Sant' Anselmo* (Pl. III, 17), a Benedictine seminary and college, was opened in 1896. The road passing to the left of it descends in 10 min. to the Via della Marmorata (see below).

The VIA DELLA MARMORATA (Pl. III, 16, 17) reaches the Tiber in 6 min. from the Piazza Bocca della Verità, and skirts the river for about 2 min., affording to the right a pleasing retrospect of the Ponte Emilio and the Capitol. On the river-bank was the Marmorata, the landing-place and depot of the unwrought Carrara marble. Opposite lies the harbour of Ripa Grande, in front of the large Ospizio di San Michele (p. 361).

The street now leaves the river and leads S.E. towards the Porta San Paolo. The former *Prati del Popolo Romano*, between the street and the river, are now occupied by a new quarter of ugly tenement houses. This was the quarter of the ancient *Horrea* or warehouses for goods landed from the shipping in the Tiber.

At No. 8 Via Vanvitelli is the University *Museo dei Gessi*, containing casts from antiquities that are not in Rome. This collection, useful for purposes of study, is open on Wed. & Frid. 2-5, Sun. 10-12.30 (closed July 1st-Nov. 16th).

After 6 min. the road from the churches on the Aventine descends from the left (see above). Just beyond this the street is crossed by the broad VIA GALVANI, leading on the left to San Saba, Santa Prisca (p. 278), and the Circus Maximus (p. 274), and on the right to the river, Mte. Testaccio, and the extensive new *Slaughter Houses* (*Mattatojo*).

The Monte Testaccio (Pl. III, 15) is an isolated mound, 115 ft. in height and about 1000 paces in circumference, rising above the Tiber, and consisting, as the name indicates, entirely of broken pottery. It is formed of the large earthenware jars (*dolia*), chiefly from Spain and Africa, which were unpacked at the neighbouring Emporium. The hill is now honeycombed with cellars, in some of which wine is sold. — The summit, marked by a wooden cross, commands a celebrated panorama, now much injured by the buildings of the neighbourhood.

To the N., the city, beyond it the mountains of Baccano and the isolated Soracte. To the E. the Sabine Mts., in the background the imposing Leonessa, in the nearer chain M. Gennaro, at its base Monticelli, farther to the right Tivoli. Beyond this chain the summits of Monte Velino above the Lago Fucino are visible. To the S. of Tivoli appears Palestrina. After a depression, above which some of the Volscian Mts. rise, follow the Alban Mts.: on the buttress farthest E. is Colonna, beyond it Frascati, higher up Rocca di Papa, Mte. Cavo with its monastery, below it Marino, finally to the right Castel Gandolfo. In the broad Campagna are the long lines of arches of the Aqua Claudia and the Acqua Felice towards the S.E., and the tombs of the Via Appia and that of Cæcilia Metella.

The Porta San Paolo lies about 5 min. beyond the Via Galvani. Just before the gate is reached, a short side-street on the left leads to the Protestant Cemetery.

The Protestant Cemetery (Pl. III, 18) is open from 7 a.m. till dusk (ring; custodian, who also has the key of the older cemetery, 20-30 c.). The older burying-ground, adjoining the Pyramid of Cestius, is now disused. In 1825 the present burial-ground was set apart for this purpose. It is a retired spot, rising gently towards the city-wall, affording pleasing views, and shaded by lofty cypresses, where numerous English, American, German, Russian, and other visitors to Rome are interred. A new Chapel, in the Romanesque style by A. Holzinger, was erected at the W. end in 1896-98.

Of the OLD CEMETERY Shelley wrote that 'it might make one in love with death, to think that one should be buried in so sweet a place'. Close to the entrance and seen from the outer edge of the moat surrounding the cemetery, is the tomb of John Keats (d. 1821), bearing the melancholy inscription: 'Here lies one whose name was writ in water'. Beside the grave of Keats is that of his friend Joseph Severn (d. 1879). Behind rests John Bell (d. 1820), writer on surgery and anatomy. J. A. Carstens (d. 1798), the painter, is also buried here.

Amongst many illustrious names in the NEW CEMETERY the eye will fall with interest upon that of the poet Shelley (d. 1822), 'cor cordium', whose ashes were buried here (near the upper, or eastern, wall); the present new tomb, by Onslow Ford, was erected in 1891. Shelley's remains were burned in the bay of Spezia, where they were washed ashore; his heart, the only part not consumed by the flames, is now at Boscombe in England. Adjoining Shelley is the grave of Trelawny (d. 1881). On the opposite side of the walk lies J. A. Symonds (d. 1893), and below, in the next walk, Constance Fenimore Woolson (d. 1894). The graves of R. M. Ballantyne (d. 1894), the author, of William and Mary Howitt (d. 1879 and 1888), and of John Gibson (d. 1866), the sculptor, and several other artists may also be recognized. August Goethe (d. 1890), son of the poet, is also interred here.

The \*Pyramid of Cestius (Pl. III, 18), originally on the Via Ostiensis, but enclosed by Aurelian within the city-wall, is the tomb of Caius Cestius Epulo, who died before B.C. 12. The Egyptian pyramidal form was not unfrequently adopted by the Romans in their tombs. That of Cestius is formed of concrete and covered with marble slabs; height 116 ft., length of each side at the base 98 ft.

According to the principal INSCRIPTION on the E. and W. sides ('C. Cestius L. f. Pob. Epulo. pr. tr. pl. VII. vir epulonum'), the deceased was praetor, tribune of the people, and member of the college of Septemviri Epulones, or priests who superintended the solemn sacrificial banquets. The inscription on the E. side below records that the monument was erected in 330 days under the supervision of L. Pontius Mela and the freedman Pothus. — In the middle ages the pyramid passed for the tomb

of Remus. Alexander VII. caused the deeply imbedded monument to be extricated in 1660, and ordered the formation of the present entrance to the vault (19 ft. long, 13 ft. wide, and 16 ft. high), which was originally accessible by ladders only. The interior is quite uninteresting.

The *Porta San Paolo* (Pl. III, 18), immediately to the E. of the Pyramid of Cestius, is the ancient *Porta Ostiensis*. — Hence to *San Paolo Fuori*, see p. 381; electric tramway, No. 4 in the Appendix.

The *VIALE DI PORTA SAN PAOLO*, diverging to the N.E. from the *Via della Marmorata* just inside the gate, reaches in 5 min. (left) a fragment of the old *Servian Wall* (Pl. III, 20; p. xxx), about 30 ft. high and 100 ft. long, consisting of large blocks of tufa, laid alternately as headers and stretchers (comp. p. 271). The arch in it is of much more recent date. The remains show that the wall was quite out of use and built over in the later days of the Republic.

A little farther on the *Via di San Saba* (right) and the *Via Santa Prisca* (left) diverge to the churches of these names.

**San Saba** (Pl. III, 21), dedicated to a Cappadocian abbot of that name, is a church of great antiquity, but was almost entirely rebuilt in 1465. To the left in the portico is an ancient sarcophagus with a representation of a wedding and Juno Pronuba. The interior contains 14 columns, some of granite, others of marble, with mutilated capitals; the walls of the nave show traces of paintings. The church belongs to the Collegium Germanicum, and is most easily seen on Thurs. afternoons.

**Santa Prisca** (Pl. III, 20; usually closed), another very ancient church, but modernised in the 18th cent., is traditionally stated to cover the site of the house of Aquila and Priscilla. Adjacent is the 'Castello di Costantino' (p. 130), an osteria commanding a beautiful view of the Palatine and other deserted S. quarters of the ancient city. — About 10 min. farther on the *Via Santa Prisca* unites with the *Via Santa Sabina* (p. 274).

#### g. The Via Appia within the City.

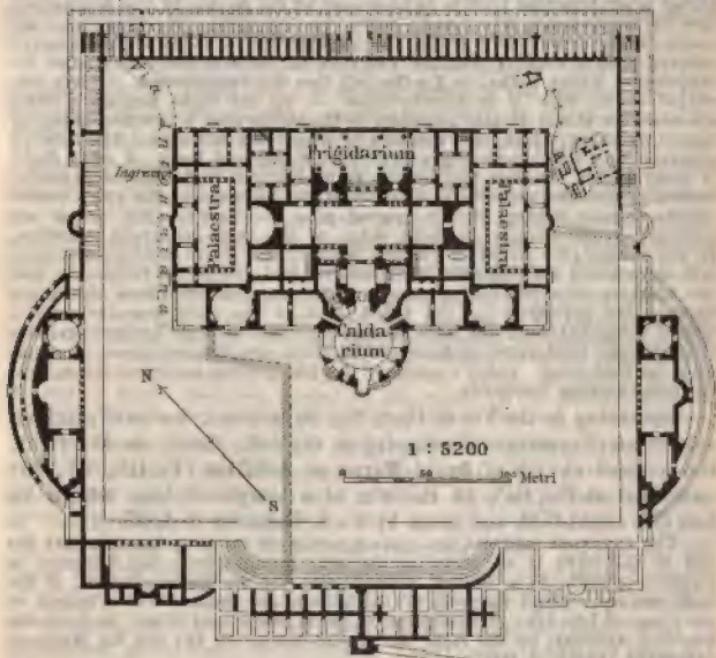
From the Arch of Constantine (Pl. II, 22; p. 259) by the *Via di San Gregorio* to the church of *San Gregorio Magno*, see pp. 282, 283. Just beyond the church the *Via de' Cerchi* (p. 274) diverges to the right.

Near the point where the *Via San Gregorio* unites with the *VIA DI PORTA SAN SEBASTIANO* (Pl. III, 22, 23, 27) was anciently situated the *Porta Capena*, whence the *Via Appia* issued. We follow the *Via di Porta San Sebastiano* to the left.

After 5 min., at the end of the avenue which runs parallel with the street on the right, a road ascends on the right to the church of *Santa Balbina* (Pl. III, 28), situated on the slope of the Aventine, and consecrated by Gregory the Great. The roof is still open, but the church is modernised and destitute of ornament. It contains a relief (Crucifixion) by *Mino da Fiesole* and a monument by *Johannes Cosmas*. (Visitors ring at the gate on the right of the church.) The adjacent building is a Reformatory for young criminals.

After following the Via di Porta San Sebastiano for a short distance, we obtain a view to the left of the Villa Mattei (p. 285). After 10 min. the road crosses the turbid streamlet *Marrana*, beyond which, to the right, the Via Antoniniana leads to the ( $\frac{3}{4}$  M. from the Arch of Constantine) ruins of the —

\**Thermæ of Caracalla, or Thermae Antoninianae* (Pl. III, 23; adm., pp. 140, 141). These baths were begun in A.D. 212 by *Caracalla*, extended by *Heliogabulus*, and completed by *Alexander Severus*, and could accommodate 1600 bathers at once. Their magnificence



was unparalleled. Numerous statues, including the Farnese Bull; Hercules, and Flora at Naples, mosaics, etc., have been found here, while the walls, bare as they now are, and notwithstanding the destruction of the roof, still bear testimony to the technical perfection of the structure. The bathing establishment proper, surrounded by a wall with porticoes, a racecourse, etc., forming a square, was 240 yds. in length and 124 yds. in breadth, while the entire enclosure was 360 yds. long and as many broad. In the time of the Emperors the act of taking a bath had become a highly luxurious and elaborate process, the chief steps in which were as follows: first, a hot-air bath of moderate temperature in the so-called Tepidarium,

with anointing and gentle massage; second, a hot-water bath in the *Caldarium*; next, a cold plunge in the *Frigidarium* or *Piscina*; and finally, the 'rubbing down' or 'shampooing', with a second anointing. Some of the principal rooms have been identified, but the names given to the others are somewhat arbitrary. The latter were used for gymnastic exercises, conversation, and other kinds of recreation, and included also libraries and gardens.

We first enter in a straight direction a spacious rectangle, once surrounded by columns (*Peristyle*), and containing scanty remains of mosaic pavement. In the middle of the long wall, where the well is now, projected a semicircular Exedra (where part of the Mosaic of the Gladiators, now in the Lateran, was found; comp. pp. 294, 298). We then enter the central hall, erroneously called the *Tepidarium*, a large room formerly covered with a slightly vaulted roof; in the corners are four basins for luke-warm water baths. — To the left lies the *Frigidarium*, a large un-roofed room, with a swimming-basin. — To the right, beyond a small antechamber (*Cella Media*) in ruins, is the *Caldarium*, a circular chamber with very thick walls, the vaulting of which has fallen in. The heating arrangements and hot-air pipes have been discovered here. A small flight of steps within the first pier on the right descends to the basement (uninteresting) and also ascends to the top of the remnant of the pier, which affords a good survey of the ground-plan. — The smaller rooms are arranged symmetrically on both sides of the three principal chambers. In the second (S.) Peristyle (where most of the above-mentioned mosaic was discovered) are exhibited architectural and sculptural fragments, and the remains of a mosaic pavement with sea-monsters (from the upper floor of the peristyle). — On the S. side of the outer boundary wall a domed octagonal room has been preserved, beside a large swimming-bath. Opposite the *Caldarium*, outside the W. wall, are distinct traces of a *Stemnum* for foot-races. Other remains of the Thermae are scattered throughout the neighbouring vineyards.

Returning to the Via di Porta San Sebastiano, we next reach an arboretum (*Semenzaio Comunale*) on the left; then, on the right, the ancient church of **Santi Nereo ed Achilleo** (Pl. III., 23, 26; custodian at No. 8a), on the site of a temple of Isis, rebuilt by Leo III. about 800, and again by Card. Baronius in 1596.

The INTERIOR exhibits the characteristics of an early basilica. At the end of the nave is an ambo on the left, brought from San Silvestro in Capite; opposite is a marble candelabrum for the Easter-candles, of the 15th century. Above the arch of the tribune are fragments of a mosaic of the time of Leo III.: Transfiguration, with Moses and Elias, in front the kneeling Apostles, on the right the Annunciation, on the left the Madonna enthroned (comp. p. lxii).

The opposite church of **San Sisto**, restored by Benedict XIII., is uninteresting. The monastery was assigned to St. Dominic by Honorius III. — The Via della Ferratella then diverges to the left to the Lateran (p. 290).

On the right, a little farther on, is **San Cesareo** (Pl. III., 27; open on Sun, and festival mornings), a small but curious church, mentioned by Gregory the Great, and finally restored by Clement VIII.

*INTERIOR.* In the centre of the anterior portion of the church are two altars, of the close of the 16th cent.; at the farther end, to the left, the old pulpit with sculptures: Christ as the Lamb, the symbols of the Apostles, and sphinxes; opposite, a modern candelabrum with ancient basis. The inland screen of the *Presbytery*, and the decorations of the High Altar are Cosmato work (p. lxiii); so also is the ancient episcopal throne in the tribune

The piazza in front of the church is adorned with an antique column.

The ancient *Via Latina*, which diverges here to the left, quitting the limits of the Aurelian city by the *Porta Latina* (Pl. III, 30; closed in 1805; p. 375), 5 min. from San Cesareo. Near the gate, to the left, beyond the old monastery, is the church of *San Giovanni a Porta Latina* (Pl. III, 30), which was founded in the 8th cent., rebuilt by Celestine III. in 1190, and modernised by restorations in 1560, in 1633, and chiefly by Card. Respini in 1686. It contains little of interest, beyond four antique columns in the portico and ten in the interior. To the right, nearer the gate, is an octagonal chapel of 1509 (perhaps designed by Bramante), named *San Giovanni in Oleo* from the legend that St. John was thrown into a cauldron of boiling oil at this spot, but having come out unhurt was then set at liberty (festival on May 6th).

Farther on in the *Via di Porta San Sebastiano*, on the left by the cypress, in the Vigna No. 12, is the Tomb of the Scipios (Pl. III, 27; open 10-5, uninteresting, candles required, 25 c.), discovered in 1780. The tomb was originally above the surface of the earth, with a lofty threshold; the interior was supported by walls hewn in the solid tufa-rock. It was probably injured, or at least altered, during the imperial age, when freedmen were interred here; and various modern alterations have increased the difficulty of realising its original arrangement. The ancient sarcophagus (p. 343) and the inscriptions found here are now represented by copies merely.

This sarcophagus once contained the remains of *L. Cornelius Scipio Barbatus*, Consul in B.C. 298, the earliest member of the family buried here. The bones of the hero, which were found in good preservation, were interred at Padua by Quirini, a Venetian. Here, too, were interred the son of Scipio Barbatus, Consul in 209, many of the younger Scipios, the poet *Ennius*, and several members of other families and freedmen.

The fee for the Tomb of the Scipios admits also to another structure of the same kind in the same vigna, to the E., near the above mentioned chapel of S. Giovanni in Oleo. This is the **Columbarium of the Freedmen of Octavia**, wife of Nero, in which a staircase descends to a subterranean chamber, with niches in the walls for the funeral urns. Structures of this kind were common in imperial times and were generally constructed by several families in common, or as a matter of speculation, and each recess could be purchased, given away, or inherited. Their name is derived from the resemblance of the niches to pigeon-holes (*columbaria*). The names of the deceased, painted on plaster or carved on marble tablets are placed above or beneath the niches (*loculi*), which run in uninterrupted rows round the chamber, even below the low stone benches (*podia*). The mode of acquisition of the spot was frequently added. Each niche contained 2, or more rarely, 1, 3, or 4 *ollae*, or cinerary urns. The nature of the decorations depended of course on the means of the family. The columbarium of the freedmen of Octavia is distinguished by its decorations in stucco and colours. Directly opposite the staircase is a niche decorated with stucco, beneath which is a cinerary urn with shells and mosaic; to the right is an apse with painted vine-tendrils and Victories.

In the adjacent Vigna Codini, No. 13, are three other **Columbaria** (ring; fee  $\frac{1}{2}$  fr.).

Two of these structures are almost square. The vaulting of the larger building, in which there are more than 600 urns, is borne by a massive central pier. The smaller building, according to the inscriptions, was built in A. D. 10 for the *Slaves and Freedmen of Marcetta*, niece of Augustus. — The third columbarium (admission generally denied), discovered in 1853, consists of three vaulted passages in the shape of a horseshoe, the walls of which contain rectangular niches of various sizes, some of them formerly adorned with rare marbles and stucco.

A few min. farther on, just inside the Porta San Sebastiano ( $1\frac{1}{4}$  M. from the Arch of Constantine), is the so-called **Arch of Drusus** (Pl. III, 30), constructed of travertine blocks, partly covered with marble, and still possessing two marble columns on the side towards the gate. It originally had a lateral opening on each side. The name and date (B. C. 8) commonly ascribed to this monument are erroneous; the arch is more probably of the reign of Trajan. It terminated in a pediment, until Caracalla, for the supply of his baths (p. 279), conducted an aqueduct over it, the brick remains of which seriously mar the effect.

The marble blocks of the *Porta San Sebastiano* (Pl. III, 30), the ancient *Porta Appia*, seem to have been taken from antique buildings. The gate is surmounted by mediæval towers and battlements.

With regard to the *Via Appia* without the city, see p. 377; the *Catacombs of Calixtus*,  $1\frac{1}{4}$  M. from the gate, see p. 388.

#### h. The Cælius.

This once densely-peopled hill (165 ft.) is now deserted, like the Palatine and Aventine.

Starting from the Arch of Constantine (Pl. II, 22; p. 259), we follow the **VIA DI SAN GREGORIO** (Pl. III, 22) towards the S., leading between the Palatine and Cælius. On the right we observe the handsome palm of the convent of San Bonaventura (p. 254), and the arches of the *Aqua Claudia* (p. 270). We enter the public walks of the *Botanic Garden* (Pl. II, III, 22), to the left, and follow the walk parallel with the *Via San Gregorio*, to the —

**Magazzino Archeologico**, containing the antiquities most recently discovered in the city. Adm., see pp. 140, 141.

In the **GARDEN** are various fragmentary sculptures and inscriptions and several large tombstones, found beside the *Porta del Popolo*.

Room I. In the cabinets on the right are broken specimens in stucco, pottery, and smiths' work; inlaid marble decoration and painting (pigments). On the exit-wall, to the right, is a collection of specimens of the most precious marbles. To the left: Brick stamps; pipes from fountains; iron-mounted door from a tomb. — Room II. Unimportant fragmentary sculptures. To the left of the entrance are vases from *Arretium* (p. 42). On the back-wall is an excellent replica of the *Vesta Giustiniani* (p. 357); and in the centre is a good copy of the *Pallas of Velletri* (original in the Louvre). — Room III. Objects from the cemetery on the Esquiline. To the right, peperino fragments from the tomb of a member of the guild of *Bute-players* ('*tibicines*'), who performed at public sacrifices in Rome. To the left, lamps; contents of single graves. In the centre are the

remains of a water-conduit. — Room IV. The cabinets contain votive reliefs and figures in terracotta. To the right and left are sepulchral sculptures and inscriptions of the Republican era in peperino (grey) and travertine (yellow). — Room V. Several of the sculptures in this room are noteworthy. To the right of the entrance, on the lower shelf, head of a *Hellenistic Poetess*, with cap and garland; in the corner, Head of a Youth, much mutilated. On the lower shelf by the right wall, Archaic head of a youth; *Egyptian Princess*; on the middle shelf, to the left, Head of a goddess with a cap, and Head of the *Doryphoros*, Head of Perseus with the winged cap. To the right of the entrance, on the middle shelf, are heads of *Hephaestus* with a cap and of a youth, both retaining traces of painting and gilding; to the right, head of a girl, expressing strong feeling; above, Head of Apollo and Head of Diomede. In the middle is a female statue, in basalt. To the left of the exit, Group of a satyr and nymph, showing traces of colouring. Opposite, statuette of a girl. In the centre, to the left, two Muses and a *Diadumenos* (after Polycletus). — Room VI. Lead and bronze pipes, basins, sculptures, and other objects from Roman waterworks, conduits, and baths. To the left is a long inscription in honour of Caius Duilius, from the Forum of Augustus (p. 281).

We continue to skirt the Via San Gregorio and finally pass through an iron gate to the church of —

**San Gregorio Magno** (Pl. III, 22), originally built by Pope Gregory the Great in 575 on the site of his father's house, and dedicated by that pope to St. Andrew, and afterwards by Gregory II. to his first namesake. In 1633 it was restored under Card. Borghese, by Giov. Batt. Soria, who designed the steps, colonnade, atrium, and façade. The interior was modernized in 1725-34. — It was from this church that St. Augustine, a member of the adjoining Benedictine monastery, set out in 596 with forty monks to preach Christianity in England. — Cardinal Vaughan is titular of this church, as Cardinal Manning was before him.

**ENTRANCE COURR.** Under the colonnade in front of the entrance: left, monument of the Guidiciceni of 1643, but with sculptures of the 15th cent.; right, fine monument of the two brothers Bonsi, by Luigi Capponi (ca. 1480). Here also is the monument of Sir Edward Curte (d. 1561), English ambassador to Rome under Henry VIII. — **Interior**: with sixteen ancient columns. Over the HIGH ALTAR: St. Andrew, altar-piece by Balestra. At the end of the RIGHT AISLE: St. Gregory, altar-piece by S. Badalocchi (?). Below it a noteworthy predella: the Archangel Michael with the apostles and other saints, probably by a pupil of Pinturicchio. In front of the altar are marble reliefs of events in the life of St. Gregory (15th cent.; attributed to Mino da Fiesole). Here to the right is a small CHAMBER preserved from the house of St. Gregory, containing a handsome ancient chair of marble, a recess in which Gregory is said to have slept, and a collection of small reliques of saints. Opposite, from the left aisle, the CAP. SALVIATI is entered. Over the altar on the right, an ancient and highly revered Madonna, which is said to have addressed St. Gregory; left, a tasteful altar-canopy of 1469, disfigured by regilding.

The sacristan (1½ fr.) now shows three "Chapels detached from the church, and connected by a colonnade. A fragment of a wall of the imperial epoch (erroneously said to be earlier than that of Servius), partly covered with remains of other walls, is observed here. To the right, Chapel of St. Silvia, mother of Gregory, with her statue by Cordieri; in the apse, a fresco (*Angelic Concert*) by Guido Reni, greatly damaged (1663). — In the centre, Chapel of St. Andrew. Over the altar: Madonna with SS. Andrew and Gregory, painted on the wall in oils by Roncalli. On the right, Martyrdom of St. Andrew, Domenichino; on the left, St. Andrew on the way to execution, beholding the cross, Guido Reni; two pictures (painted

old and extravagantly adorned. In the left lower corner of each is the portrait of the artist. — To the left, the Chapel of St. Barbara, with a large statue of St. Gregory in marble, said to have been begun by Michael Angelo, completed by Cordieri. In the centre a marble table with antique supports, at which St. Gregory is said to have entertained twelve poor persons daily. According to the legend, an angel one day appeared and formed a thirteenth.

We now ascend the *Via di Santi Giovanni e Paolo*, which leads to the N., passing under several brick arches and skirting (on the left) the antique brick façade, which is now the wall of the lower church of Santi Giovanni e Paolo. In a few minutes we reach —

\***Santi Giovanni e Paolo** (Pl. III, 22), a small church in the form of a Greek cross, founded about 400 by the senator Pammachius on the site of the house of SS. John and Paul, two exalted court-officials, who, according to the legend, suffered martyrdom in the reign of Julian the Apostate. When Rome was plundered by Robert Guiscard in 1084, this building was severely injured; but it was restored in the 12th cent., from which period date the atrium (attributed to the English Pope Hadrian IV.), the mosaic-pavement in the interior, and the architecture of the outside of the apse, with its elegant columns. In 1718 Cardinal Paolucci disfigured the interior by altering it in the baroque style. The conspicuous dome over the chapel of St. John in the left aisle was added in the pontificate of Pius IX., when the whole church was restored by Cardinal Howard, the titular.

The modernized upper church is comparatively uninteresting, but below it are the interesting remains of several earlier structures, for, as at San Clemente (p. 287), several strata of buildings have been found here one above another. These include two *Private Houses*, one with pagan frescoes, the other with Christian frescoes (unique in Rome); an *Early Christian Oratory*; and a *Mediaeval Chapel*. All these were buried in the course of the destruction of 1084 and the subsequent restorations, and remained concealed for seven hundred years. They have been excavated since 1887 under the direction of the Passionist *Padre Germano*.

The entrance is at the end of the S. aisle (sacristan with light, 50 c.). We first enter a *Vestibule*, in which stand several amphora, one bearing the monogram of Christ. To the left we enter a hall, known as the *Tablinum*, painted in imitation of marble. On the vaulted ceiling are marine deities, flowers, and masks, and also three Christian subjects: Moses on Horeb, Moses receiving the Tables of the Law, and a praying woman. These paintings may date from the 4th or 5th century. An adjoining *Room* contains older frescoes of genii (nearly life-size) with festoons of fruit on a white background (2nd-3rd cent.). Farther on is an *Oratory* ascribed to the building of Pammachius, adorned with frescoes, including one of the beheading of three martyrs (the earliest known representation of a martyrdom). At a lower level is a *Bath Room*, belonging to the earliest construction on this site. Finally, behind the Tablinum, next the *Via di Santi Giovanni e Paolo*, is a *Chapel* with frescoes of the 9th and 11th cent. (Christ with Archangels and SS. John and Paul; interesting representation of the *ifixion*).

*Wide* the church is a tasteful campanile. — The adjoining

monastery belongs to the Passionists. The garden (ladies not admitted) commands a fine view of the Colosseum, to the N., and of the Lateran, to the S.E.

We continue to ascend the street flanked by walls, and reach the *Arch of the Consuls Dolabella and Silanus* (Pl. III, 25), constructed of travertine in A. D. 10, to carry the *Aqua Marcia* over an ancient street. — Near this, on the right, No. 8, is the portal of a hospital which belonged to the former small church of *San Tommaso in Formis* (Pl. III, 22), situated behind it. The mosaic-medallion above the door, representing Christ between a black and a white slave (indicated as Christians by a cross), was executed, according to the inscription, by two masters of the Cosmas family (13th cent.), and is an allusion to the order of Trinitarians founded in 1198 for the purpose of ransoming Christian slaves.

To the left, the *Via Claudia* descends to the *Colosseum* (p. 255).

On the right lies the oblong *Piazza della Navicella* (Pl. III, 25) with a double row of trees, and the church of *Santa Maria in Domnica*. In this vicinity, to the S. of the *Aqua Marcia*, in the direction of the *Villa Mattei*, lay in antiquity the *Castra Peregrina*, or barracks of the centurions ('frumentarii') of legions on foreign stations, sent to Rome on service somewhat resembling that of an officer of the intelligence department. The barracks included several small temples (of *Isis*, *Jupiter Redux*, etc.). St. Paul on his arrival in Rome was consigned to the *Castra Peregrina*, until he was permitted to remove to his own hired house (*Acts*, xxviii, 16, 30). The small *Marble Boat* ('*Navicella*') which stands in the piazza recalls the thank-offerings dedicated in the temples by the centurions after dangerous journeys, a small marble boat being an appropriate gift after a voyage. An antique vessel of this kind formerly stood in the vestibule of the church, and having been injured, was replaced by a copy by order of *Leo X.* Remains of similar marble boats have been found in the *Villa Mattei*.

The church of *Santa Maria in Domnica*, or *della Navicella*, one of the oldest deaneries of Rome, was rebuilt by *Paschalis I.* in 817, to which era the columns of the nave and tribune belong; the portico, erected by *Leo X.*, is said to have been designed by *Raphael*.

*Interior.* — The *NAVE* rests on eighteen fine columns of granite; the arch of the *Tribuna* on two columns of porphyry. The *Mosaics* date from the 9th cent., but were freely restored under *Clement XI.*: above the arch, Christ between two angels and the apostles, below are two saints; in the vaulting, the *Madonna* and Child imparting blessings, *Paschalis I.* kissing her foot, on each side angels; beneath all the figures spring forth flowers. — The church is open on the second Sunday of Lent only; on other days visitors ring at the door marked 'Custode', adjoining the church on the right.

Adjoining the church is the entrance to the *Villa Mattei* (Pl. III, 25; adm., see p. 139; fee 25-30 c.), founded in 1582, now the property of *M. von Hoffmann* (*Villa Caelimontana*). Among the few antiquities in the garden may be mentioned an obelisk, which in antiquity stood probably in the temple of *Isis Capitolina* and in the

middle ages near the Araceli until 1582, when it was presented by the Roman Senate to Ciriaco Mattei. The beautiful grounds, which command a striking view of the ruins of Rome and the Alban Mts., are worthy of a visit.

Opposite Santa Maria in Domnica, but not accessible from the Piazza della Navicella, rises Santo Stefano Rotondo. We follow the VIA DI SANTO STEFANO to the left, pass through the first green door (No. 7) on the right, and ring the bell under the porch.

**Santo Stefano Rotondo** (Pl. III, 25) is very interesting on account of its construction, and, though greatly diminished in extent, is the largest circular church in existence. It stands on the foundations of the central structure of a large market (*Macellum Magnum*) of the late imperial epoch, but was consecrated as a church in 468 by Pope Simplicius, and in the following centuries gorgeously decorated with marble and mosaics. It then fell to utter decay, but was restored by Nicholas V. In the original edifice, the diameter of which was 70 yds., the present external wall formed the central ring of columns, while another lower wall, decorated with pilasters, 11 yds. distant, and still traceable round the church, formed the circumference. The edifice thus consisted of three concentric rings, intersected by four transepts. Nicholas V. shut out the external wall, and filled up the spaces between the columns of the central ring with masonry, with the exception of the projecting chapels. The roof is rudely constructed of wood. The old entrance was on the E. side.

**INTERIOR.** In the present vestibule, erected by Nicholas V., on the right, is the ancient episcopal throne, an antique chair, from which Gregory the Great delivered one of his homilies. In the first chapel to the left of the entrance, an altar-niche with mosaic of the 7th cent.; in the second chapel (l.) a fine monument of the beginning of the 16th century. Most of the fifty-six columns are of granite, a few of marble. Fearful scenes of martyrdom are painted on the lateral walls, by *Tempesta* and *Pomarancio* (freely retouched). In the centre is a wooden tabernacle. The roof is borne by two lofty columns of granite and two pillars.

Beyond the church the Via di Santo Stefano (Pl. III, 25, 28) leads, past a large *Military Hospital* (to the left) and the arches (*Arcus Neroniani Aquae Claudioe*) of the continuation of the Aqua Claudia built by Nero for his Golden House, to (5 min.) the vicinity of the Lateran (p. 290).

#### i. San Clemente. The Lateran.

ELECTRIC TRAMWAY from the Piazza Venezia, and TRAMWAY from the Railway Station, to Piazza San Giovanni in Laterano, see Nos. 3 and 10 of the Appx. — OMNIBUS from the Piazza Santo Pantaleo via Piazza Venezia to Piazza San Giovanni, see No. 17 of the Appendix.

From the Colosseum (p. 255; Pl. II, 22) several streets run towards the S.E.: to the left the Via Labicana towards the so-called *Thermæ of Titus* (p. 259), to the right the Via de' Santi Quattro to Santi Quattro Coronati (p. 289), joining the following street near the Lateran; and lastly, between these, the VIA DI SAN GIOVANNI

IN LATERANO, running direct to ( $\frac{1}{2}$  M.) the Lateran. The last street leads in 5 min. to a small piazza, where on the left rises —

\***San Clemente** (Pl. II, 25; one of the side-entrances from the street generally open; if not, visitors ring at the principal door under the portico), one of the best-preserved basilicas of Rome. Excavations begun in 1858 and continued from 1861 by Prior Mullooly (d. 1880) have laid bare the early-Christian lower church and two different strata of Roman masonry below. The Christian basilica (now the lower church) is mentioned by St. Jerome as early as 392, and in 417 was the scene of a council of the church. It was almost entirely destroyed in 1084 on the entry of Robert Guiscard into Rome, and in 1108 Paschal II, erected on its ruins the present upper church, with which he incorporated several ornaments of the lower, such as the choir and the ambones. The upper church was also frequently restored, finally with considerable taste by Clement XI., who, however, added the unsuitable ceiling of the nave. — St. Clement (91-100), according to Roman tradition, was the third successor of St. Peter, and suffered martyrdom in the Black Sea. This church, which stands on the traditional site of his house, gives a title to a cardinal, and belongs to Irish Dominicans.

From the principal gate in the Via di San Clemente, we first enter the *Atrium*, surrounded by a colonnade and paved with fragments of marble (giallo and verde antico), and beyond it the \*UPPER CHURCH, consisting of nave and aisles, but, like most early-Christian basilicas, without a transept. Comp. p. lxi.

**Interior.** — The NAVE with its flat ceiling is separated from the aisles by sixteen antique columns, and contains the \*Screen of the choir and the Ambones from the lower church, with the monogram of Pope John VIII. (key kept by the sacristan). The Canopy with four columns of pavonazzetto dates from the time of Paschal II. (p. lxi). — In the Tribuna is an ancient episcopal throne, restored in 1108. *Mosaics* (p. lxiv) of the tribune of the 12th century. On the rood-arch in the centre: Bust of Christ with the Symbols of the Four Evangelists, (l.) SS. Paul and Lawrence, below them Isaiah, lower down the city of Bethlehem, (r.) SS. Peter and Clement, below them Jeremiah, lower down the city of Jerusalem. On the vaulting: Christ on the Cross, with John and Mary surrounded by luxuriant wreaths, below which are the thirteen lambs. On the wall of the apse, Christ and the apostles, restored by means of painting only. — On the walls by the tribune are the monuments of Card. Roverella (d. 1476), by Giovanni Dalmata and Andrea Bregno, and of Archbp. Bruati, by Luigi Cipponi (1885). — The chapel to the right of the Canopy is elaborately adorned with frescoes by *Noletti* of scenes from the lives of SS. Cyril and Methodius, executed in 1886 at the expense of Abp. Strossmayr. In the adjoining chapel in the apse, at the end of the RIGHT AISLE, is a statue of John the Baptist by *Simone di Giovanni Ghini*. — To the left of the principal entrance, the CAPPELLA DELLA PASSIONE with frescoes (retouched), attributed by the majority of recent critics to *Masolino* (1446-50) and no longer to *Masaccio* (1417). On the arch over the entrance the Annunciation. To the left, outside the entrance, St. Christopher. On the wall behind the altar a Crucifixion. On the left wall, scenes from the life of St. Catherine: above, she refuses to worship a heathen idol; teaches the king's daughters in prison; below, she disputes before Maximian with the doctors (best of the series); an angel destroys the wheels on which she was to be broken; her exorcism. The paintings on the window-wall, greatly damaged, probably referred to St. Clement.

As above mentioned (p. 287), and as the annexed plan and sections show, there exist below the present church several older strata of masonry. Lowest of all, and forming a right angle, are two massive walls, constructed of blocks of tufa quarried on the Cælius itself and probably dating from the republican epoch (No. I. in the ground-plan and in the section). Above these are remains of workmanship of the imperial era, executed in the 2nd cent. after Christ (No. II. in the ground-plan and in the section; see also p. 289). Upon these artificial foundations in the 4th cent. was erected the Christian basilica which now forms the \*Lower Church, the altar of which stood at the point marked  $\alpha$  in the section. This was a much grander edifice than the church afterwards superimposed, its nave having been as broad as that of the upper church and one of its aisles put together, and the lower apse was accordingly considerably wider than the upper. During the construction of the upper church the lower was entirely covered up, and until the present day the two churches were never in use at the same time. — The lower church (adm. 1/2 fr.) is shown daily 10-12 and 2-4, except Sun. and holidays, by the sacristan, who provides a light. In order, however, to obtain a distinct idea of the original structure, which has been considerably marred by alterations, the visitor should visit it on 23rd Nov., 1st Feb., or on the second Monday in Lent, on which days the lower church is illuminated after 3 p. m.; even on these days, however, the visitor should carry his own candle for the inspection of details. The entrance is from the sacristy of the upper church (in the right aisle), on the walls of which are hung copies of the frescoes in the lower church, and plans comparing the upper with the lower part of the edifice.

A broad marble staircase, with inscriptions on the walls from the time of Pope Damasus, descends to the vestibule in which the nave and aisles of the lower church terminate. The walls between the columns of the right aisle were built on the occasion of the construction of the upper church. The buttresses constructed during the recent excavations for the support of the upper church are recognizable by their whitewash.

The \*FRESCOES date from different periods, extending over seven centuries. Some of them are in excellent preservation. We begin with the —

**VESTIBULE.** Immediately by the staircase is a female head with a halo (5th cent.). — Farther to the left, under the first arch, Christ blessing in the Greek mode, with first, middle, and little finger extended, between the archangels Michael and Gabriel and SS. Andrew (l.) and Clement (r.). Before him kneel SS. Cyril and Methodius (9th or 10th cent.). The figures in this, as well as in the following scenes, have their names attached. — Opposite (on the right), a Mother finds at the altar of St. Clement her child who had been swallowed up by the sea and thrown on shore a year later. Under it the family of the donor grouped round the medallion-portrait of St. Clement. To the right is the dedication: *Ego Beno de Rupiza pro amore dei et beati Clementis pingere feci* (9th cent.). — On the right, farther on, the Transference of the remains of St. Cyril from the Vatican to San Clemente in the reign of Pope Nicholas, with the dedication: *Ego Maria Macellararia pro timore Dei et remedio anime mee hanc piagere feci*. — At the end of the vestibule on the right is the entrance to the —

**LEFT AISLE.** Over the door of the latter are three badly-preserved frescoes, of which that in the centre represents the resuscitation of a child.

Two only of the frescoes at the end of this aisle are distinguishable: on the posterior wall in the left corner, St. Cyril before the Emp. Michael; on the lateral wall, a Youth baptised by St. Methodius (10th cent.).

The NAVE is now entered through the arch in the right wall. Here, immediately to the left, is a fresco in three sections, one above the other. Half of the uppermost, the Enthronement of St. Clement, is destroyed. That in the centre represents St. Clement celebrating mass; on the right Theodore converted to Christianity and her husband Sisinus struck with blindness; the smaller figures on the left are those of the donor Beno and his wife. Below it is also the dedicatory inscription: *Ego Beno de Rapiza cum Maria uxore mea, etc.* The lowest represents Sisinus causing a column to be bound instead of St. Clement (8th cent.). The lateral surfaces of this pier are also adorned with frescoes (l. St. Antony, Daniel in the lions' den; r. St. Egidius, St. Blasius), but the adjoining wall prevents them from being seen. — Farther on towards the vestibule, on the same wall, is another and larger fresco in three sections. The highest, now half obliterated, represents Christ between Michael and St. Clement (l.), and Gabriel and St. Nicholas (r.). In the centre are three scenes from the life of St. Alexius, placed side by side as is the case with scenes on Roman sarcophagi: a. Alexius returns unrecognised to Rome as a hermit; b. Pope Boniface I. blesses the dying man; c. The betrothal of St. Alexius recognises his corpse. The lowest of the three frescoes is of a decorative character with flowers and birds. — At the end of this wall are three scenes from the life of Christ. Next to them, on the wall of the vestibule, on the right, the Crucifixion, on the left, the Death of the Virgin. Over the latter, Christ borne by four angels; at the corners St. Vitus (r.) and Leo IV. (l.) with the inscription *S. Dom. Leo IV. P. P. Ro.*, and the square nimbus with which living persons were usually represented (9th cent.).

The frescoes of the external wall of the RIGHT AISLE are almost obliterated. A niche here contains a group of Mary with Jesus. On the arch above, Christ (beardless), with figures of angels and saints on each side.

Below the apse are the remains of BUILDINGS OF THE IMPERIAL AGE (No. II., marked black, in the plan), built of brick. The first of the three adjoining chambers is enriched with stucco. The next is an antechamber to a *Chapel of Mithras*, in which, rather singularly, a statue of the Good Shepherd was found. These chambers are damp and partly filled with water. A staircase descends to them at the end of the right aisle.

A transverse street opposite to San Clemente leads to the VIA DE' SANTI QUATTRO, which then ascends to the left to the church of —

**Santi Quattro Coronati** (Pl. II, 25; entrance by the gate of the Ospizio di Orfane), dedicated to SS. Severus, Severianus, Carpophorus, and Victorinus, who suffered martyrdom under Diocletian. Five sculptors, who met with a similar fate for refusing to make images of heathen gods, are also revered here (the 'scarpellini', or stone-masons, therefore possess one of the chapels). The date of the foundation is very remote, and probably some ancient structure was originally incorporated in the church. After its destruction by Robert Guiscard, it was rebuilt by Paschal II. in 1111, restored under Martin V. by Card. Alfonso Carillo, and afterwards partly modernized. Key in the entrance-court to the right (1/2 fr.).

The church now has two ENTRANCE COURTS, a peculiarity owing to the diminution of its size on one of the restorations, probably by Paschal II. It originally extended over the whole of the second court, and its former breadth is indicated by the ancient columns in the walls of this court. The disproportionate size of the tribune in the interior can hardly be otherwise accounted for. — On the right, under the colonnade in front of the entrance to the second court, is the *Cappella di San Silvestro* (belonging to the stone-masons), consecrated under Innocent IV. in 1248, with valuable

though unattractive ancient paintings from the life of Constantine, somewhat after the Byzantine style. — The INTERIOR consists of nave and aisles with galleries. The tribune is decorated with baroque frescoes by *Giovanni da San Giovanni* and contains a canopy by *Luigi Capponti*.

To the right, farther on in the Via San Giovanni (p. 286), is a large hospital for women, with the obstetric clinical department of the University. The Via di San Giovanni ends at the PIAZZA DI SAN GIOVANNI IN LATERANO (Pl. III, 28), the buildings in which were erected by Sixtus V., except the new houses to the left, at the S. end of the Via Merulana (p. 173). In the S.W. corner is the old baptistery, in the S.E. angle the transept-façade of *San Giovanni in Laterano* (p. 291), and on the E. the *Lateran Palace* (p. 293).

In the centre rises an *Obelisk* of red granite, originally erected by King Tutmes III. (B.C. 1597-60) in front of the temple of the Sun at Thebes, and brought by Constantius to the Circus Maximus in 357. In 1587 it was discovered there in three pieces, and in 1588 was erected by Sixtus V. on its present site. This is the largest obelisk in existence, being 105 ft. in height, or with the pedestal 154 ft., and about 430 tons in weight.

We first visit the octagonal \*Baptistery, *Il Battistero*, or *San Giovanni in Fonte*, which was long the only baptistery at Rome, and afforded a model for all later buildings of the kind. Here, according to a Roman tradition, Constantine the Great was baptised by Pope Sylvester I. in 324 (his baptism, in fact, took place in 337, shortly before his death). Sixtus III. (d. 440) is regarded as the true founder. In 461 Pope Hilarius added to the baptistery the *Oratories of St. John the Evangelist* and *St. John the Baptist* on the E. and W. sides respectively, and about the year 640 John IV. added the *Oratory of San Venanzio*, adjoining the former. Leo X. roofed the baptistery with lead, and his successors decorated and modernized it.

From the piazza we at once enter the precincts of the BAPTISTERY itself (Pl. a). It is divided into a central space and surrounding passage by eight large columns of porphyry with antique marble entablature, which are said to have been presented by Constantine. In the centre is the font in green basalt. The frescoes are by *A. Sacchi*, *Maratta*, and others. — Adjacent, to the right, is the ORATORY OF ST. JOHN THE BAPTIST (Pl. b), containing a statue of the saint in bronze by *L. Valadier*, executed in 1772 (after Donatello), between two columns of serpentine. The bronze doors were presented by Hilarius. — On the left, opposite this oratory, is the ORATORY OF ST. JOHN THE EVANGELIST (Pl. c), with bronze doors of 1196, and adorned with fine Mosaics representing birds and flowers on a golden ground. The statue of the saint, between two alabaster columns, is by *Landini* (d. 1594). — A third door admits to the square ORATORIO DI SAN VENANZIO (Pl. d), with elaborate mosaics of the middle of the 7th century. — The fourth door, opposite to the entrance from the piazza, opens on the PORTICO DI SAN VENANZIO (Pl. e), formerly the vestibule of the Baptistry, when the chief entrance was on this side. In 1154 the portico was converted into two chapels. The apse to the left is enriched with admirable Mosaic of the 5th cent., consisting of gold arabesques on a blue ground. Over the door to the Baptistry is a Crucifixion, a relief in marble, of 1194. — The outer door of the "is adorned with two ancient columns of porphyry with their arches built into the wall here by Sixtus III. It leads to the Court, which opened at the same time as the choir of San Giovanni in Laterano.

The basilica of \*San Giovanni in Laterano (Pl. III, 28), '*omnium urbis et orbis ecclesiarum mater et caput*', was the principal church of Rome after the time of Constantine the Great (p. xxxv). The emperor presented Pope Sylvester I. with a large palace, which had hitherto belonged to the wealthy family of the Laterani, and fitted up a church within it. It was called the *Basilica Constantiniana* after its founder, and sometimes *Basilica Sancti Salvatoris*, or *Aula Dei*, as being a second Zion, and gradually became privileged to grant the most ample indulgences. It was overthrown by an earthquake in 896, but was re-erected by Sergius III. (904-911), and dedicated to John the Baptist. In 1308 it was burned down, but it was restored by Clement V., and decorated with paintings by Giotto. A second fire destroyed the church in 1360, after which it was rebuilt by Urban V. and Gregory XI. It was again altered by Martin V. (1430), Eugene IV., and Alexander VI., and modernized by Pius IV. (1560), by the alterations of F. Borromini (1650), and by the façade of A. Galilei (1734). In 1875-86 the church was enlarged by moving back the tribuna and choir.

The PRINCIPAL FAÇADE, by Galilei, is turned to the E., abutting on the Piazza di Porta San Giovanni (p. 299). With its portico (33 ft. deep and 196 ft. long) and the open loggia above it, it is one of the best of this description in Rome. From the loggia the Pope used to pronounce his benediction on Ascension Day. Of the five entrances the *Porta Santa* is walled up and is opened only in the year of jubilee. The central entrance has two antique bronze doors adorned with garlands, etc. To the extreme left is an ancient statue of Constantine the Great, found in his Thermae (p. 169).

The FAÇADE OF THE S. TRANSEPT, looking on the Piazza di San Giovanni in Laterano (p. 290), is also adorned with a portico, added by Sixtus V. The caps of the small campanili, standing far apart, were added by Pius IV. The vestibule below, to the right, contains a bronze statue of Henri IV of France, by Nic. Cordieri (Pl. 12). — Five important Councils have been held in this church, viz. those of 1123, 1139, 1179, 1215, and 1512.

INTERIOR. The NAVE (426 ft. in length), flanked by double aisles, is borne by twelve pillars, the work of Borromini, partly enclosing the ancient columns. In the niches are the Twelve Apostles, of the school of Bernini; reliefs by Algardi. Over these are the figures of twelve prophets. The gorgeous ceiling, said to have been designed by Michael Angelo, is more probably by Giacomo della Porta. The richly inlaid pavement dates from the time of Martin V. On the right and left at the end of the nave are the only two ancient granite columns now visible. Below, in front of the Confessio, is the handsome monument of Pope Martin V. (d. 1431), in bronze, by Simone di Giov. Ghini. — In the centre of the TRANSEPT, which is raised by four steps, is the \*Cunopy, a beautiful Gothic work by Gio. di Stefano (1367; restored in 1851), with paintings by Burna da

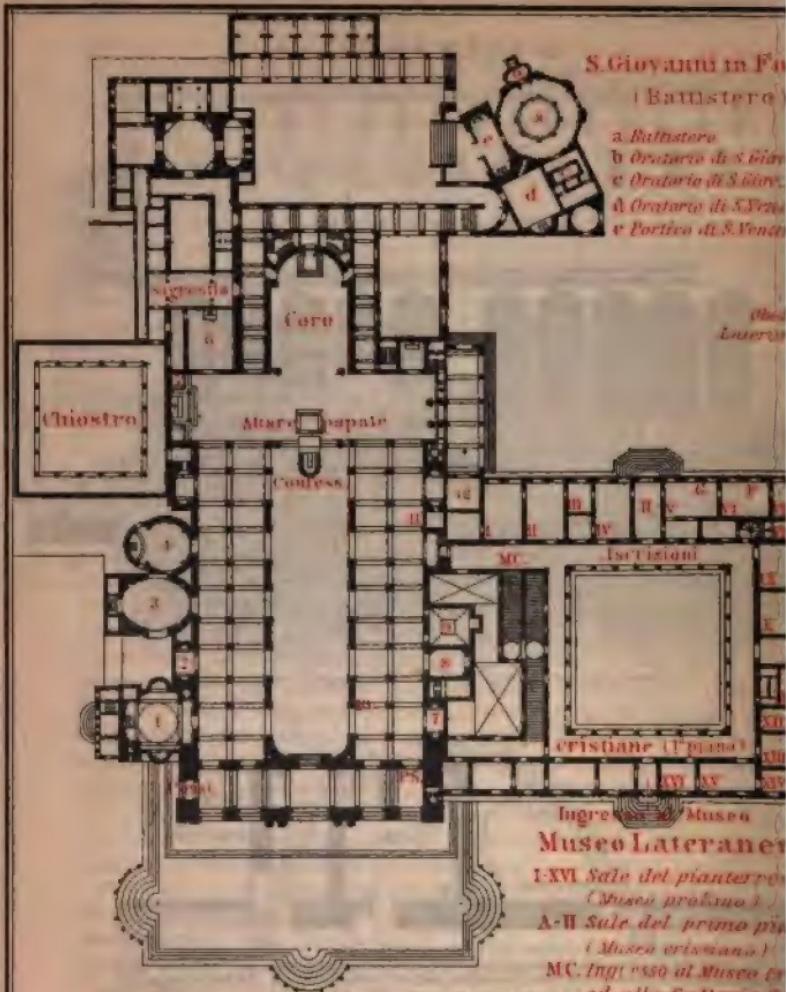
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## Basilica di S. Giovanni in Laterano.

- 1. Capp. Corsini
- 2. Capp. Coro
- 3. Capp. Sandorio (Giotto)
- 4. Capp. Lazzarotti
- 5. Capp. del SS. Sacramento
- 6. Capp. del Coro
- 7. Capp. Orsini
- 8. Capp. Tortona
- 9. Capp. Massimi
- 10. Pittura di Giotto
- 11. Sep. del Card. Guiseppe
- 12. Statua d'Enrico IV di Francia

Sc a l a   20   40   60   80   100   120   140   160   180   200 Metri

S. Giovanni in Fo  
(Battistero)

a Battistero  
b Oratorio di S. Giac  
c Oratorio di S. Giac  
d Oratorio di S. Ven  
e Portico di S. Ven

Obelisco  
Laterano

Ingresso Museo  
Museo Laterane

I-XVI Sale del pianterreno  
(Museo profano)  
A-II Sale del primo piano  
(Museo cristiano)  
MC Ingresso al Museo  
ed alla Galleria

designed by *Al. Galilei* in 1734, contains four ancient porphyry columns and a large vessel of porphyry from the portico of the Pantheon, in front of the bronze figure of Clement XII. (Corsini, d. 1740); the walls sumptuously inlaid with precious stones. Below the chapel is the burial-vault of the Corsini, with a \*Pietà by *Antonio Montauti* (or more probably *Bernini*, though not in his usual style).

The sacristan conducts visitors from the last chapel of the S. aisle into the interesting \*CLOISTERS ('Chiostro'), constructed in the 13th cent. by *Vassallettus* (comp. p. 383), with numerous small spiral and inlaid columns (p. lxiii). Various fragments from the old church are deposited in the passages. The monastery was founded at the end of the 6th cent. by Benedictines from Mte. Cassino.

The N. side of the Piazza di San Giovanni in Laterano is occupied by new buildings. Between the Via Ariosto and the Via Tasso, which begin here, lies the CASTINO MASSIMI (Pl. II, 28; not visible from the piazza), the only relic of the *Villa Massimi*. Three rooms in this are adorned with *Frescoes* from the three great Italian poets Dante, Ariosto, and Tasso, painted for Prince Camillo Massimi in 1821-28 by the German artists Jul. Schnorr, Ph. Veit, A. Koch, Overbeck, and Führich (admission only on special introduction).

On the E. side of the piazza, adjoining the basilica of San Giovanni in Laterano, rises the —

**Palazzo del Laterano** (Pl. III, 28), to which, together with the Vatican and Castel Gandofo, the privilege of extraterritoriality was secured by a law of 1871. This was the residence of the popes from the time of Constantine down to the migration to Avignon. The old palace was much larger than the present, and included the Sancta Sanctorum Chapel (p. 298). After the great fire in 1308 it lay in ruins, but these were removed, and the new palace erected by *Domenico Fontana*, by order of Sixtus V. in 1586. As it remained unoccupied, it was converted by Innocent XII. into an orphan-asylum in 1693. In 1843 Gregory XVI. set apart the palace for the heathen and Christian antiquities for which the Vatican and Capitoline museums no longer afforded space, and named it the \***Museum Gregorianum Lateranense**. The entrance is in the Piazza di Porta San Giovanni (p. 299), on the E. side of the palace. Admission, see pp. 140, 141.

On the groundfloor is the so-called \***Museo Profano**, or collection of ancient sculptures, including several admirable works. Comp. *Helbig*, Antiquities in Rome, vol. I, pp. 465-518. — We cross the entrance hall and follow the arcades of the court, to the left, to the end of the W. wing, where we begin with Room I. (comp. ground-plan, p. 294).

I. Room. Entrance-wall: 6. Statuette in the style of the *Athenae Parthenos* of *Phidias*; 10. Tomb-relief (warrior's farewell); 11.

Education of the young *Aesculapius* (fountain-relief). Left wall: 13. Two pugilists, named Dares and Entellus (in relief); 15. Bust of Marcus Aurelius. 20. Roman emperor accompanied by lictors. The upper part of this relief (now in the Thermae Museum, p. 164) represents the Temple of Venus and Roma, which was founded by Hadrian (p. 254), so that the restoration of the emperor's head as Trajan is erroneous. — In front of the last, 19. Statuette of a girl (known as Nemesis); 26. Nymph giving water out of a drinking-horn to a boy-satyr (fountain-relief). Right wall: Several excellent torsos; 51. Portion of a statue of Artemis, with traces of a deer on the left arm. In the centre a mosaic with pugilists, from the Thermae of Caracalla (see 1st floor, p. 298). — II. Room: interesting architectural fragments, especially from the Forum of Trajan. 86, 130, 168. Fragments of a frieze, in the centre of the walls of the entrance, the egress, and that on the right. — III. Room: by the entrance-wall: 255. Statue of *Aesculapius*. Right wall: 256. Antinous (p. lv; head modern), found at Ostia. — IV. Room. Entrance-wall: 273. Roman female portrait. \*278. *Medea with the Peliades* preparing the cauldron for the sacrifice of Pelias; the sorceress is the figure on the left (a Greek relief). 291. Statue of Germanicus. Right wall: 319. *Statue of Mars*. Wall of egress: 348. Replica of the reposing Satyr of Praxiteles (p. I). On a cippus: 352. *Bust of a Youthful Member of the Claudian Gens*. In the centre, 382. Beautiful basin of lumachella (a kind of shell-marble).

We now cross the passage to the —

V. Room. Rear wall: 394. Roman portrait-bust; \*396, 405. Hermæ of Pan; 407. *Cinerary Urn* with the head of Medusa and representation of a cock-fight. In the centre: 399. Stag, in basalt, which originally bore a figure of Artemis. — VI. Room: collection of sculptures from Cerveteri, the ancient Cære (p. 416). Entrance wall: 427. Circular altar with Pan and two dancing Horæ; on it, 428. Colossal portrait-head (perhaps Augustus); 433. Statue of an emperor, head modern. Rear wall: 435, 437. Colossal sitting figures of Tiberius and Claudius; between them, 436. The younger Agrippina (?). Wall of egress: 439. Statue of an emperor. In front of it: 442. Relief with representation of the deities of three Etruscan cities (Tarquinii, Volci, Vetulonia). On the pillar between the windows: 445. Female portrait-statue (perhaps Drusilla). In the centre, 447, 450. Two sleeping Sileni (from a fountain); 448. Altar with representation of sacrifice. — VII. Room. On the right: \*462. So-called *Dancing Satyr*, found near S. Lucia in Selce; more probably *Marsyas* endeavouring to pick up the flutes thrown away by Athene, and recoiling on the appearance of the goddess, from a group by Myron (p. xlvi; the arms and cymbals are erroneously restored). Opposite the entrance: on a revolving pedestal, \*\*476. *Sophocles*, one of the most beautiful ancient portraiture in existence, found at Terracina in 1838. 'In the

statue of the poet the sculptor has endeavoured to produce a type of perfect manhood, to pourtray the self-reliance of genius and the unrustled dignity of manly beauty; and he has accomplished his object by the general grandeur of his design, the easy attitude and noble symmetry of the figure, and the expressive attitude of the head; while the broad and lofty forehead, the gentle and imaginative eye, the firm cheek, and the earnest but benevolent mouth complete the picture of a man who has attained the zenith of human excellence and happiness.' To the right: 475. Portrait of a Diadochos. — VIII. Room. Entrance-wall: left, \*487. Relief of a poet, with masks, and a Muse; to the right, above, 496. Small head of a sleeping nymph; 497. Small head of a victorious athlete. Left wall: 515. Fragment of a Roman relief. In the centre: \*534. *Statue of Poseidon*, found at Porto. — IX. Room, containing numerous architectural fragments brought to light by the excavations in the Forum and the Via Appia. In the centre: 656. *Triangular Ara* with Bacchanalian dances. — X. Room: chiefly sculptures from the tombs of the Haterii, on the Via Labicana near Centocelle. Entrance-wall: 675, 677. Portrait-busts; between them, 676. Relief of a large tomb, with powerful lifting-machine adjacent. Right wall: \*686. Triangular pillar, with a candelabrum wreathed with roses on two of the sides; 691. Relief of a dead woman lying in state, surrounded by mourners. Wall of egress: 719. Relief with representation of Roman buildings, among which the Arch of Titus and the Colosseum are distinguishable. Above it, 721. Relief with Mercury (broken), Ceres, Pluto, and Proserpine (of a late period). In the centre: 740. Cupid on a dolphin.

We next cross a second passage to the —

XI. Room. The sculptures are chiefly from the tombs on the Via Latina (p. 375). Entrance-wall: to the right, 751. Bacchanalian sarcophagus. Right wall: 765. Sarcophagus with pugilists; 769. Sarcophagus with Adonis (on the lid, the history of Edipus). Wall of egress: 783. Greek votive relief (two men and a stripling conversing); below, 782. Fragment of a Nereid. In the centre: 792. Large sarcophagus with triumphal procession of Bacchus. — XII. Room. Entrance-wall: 799. *Sarcophagus* with the story of Orestes (death of Egistheus, etc.); 808. Head of Augustus. Wall of egress: 813. *Sarcophagus* with the destruction of the Children of Niobe. In the centre: 831. Circular *Ara* from Veli, an imitation of the Puteal Libonis in the Roman Forum. — XIII. Room. Entrance-wall: 840. Tomb-relief of Ulpia Epigone; 842. Relief of a Titan fighting; 846. *Portrait Statue* of C. Caecilius Saturninus. Right wall: Portions of colossal statues in porphyry. Wall of egress: 866, Roman tomb relief; \*868. Relief, Pylades supporting the exhausted Orestes. In the centre: 882. *Sarcophagus* of P. Caecilius Vallianus, with the representation of a funeral-banquet. Upon it, 885. Three-sided *Candelabrum Stand* with Pluto, Neptune, and Persephone. —

**XIV.** Room. Entrance-wall: 887. Fragment of a Greek votive-relief (Aphrodite?). Opposite the entrance: 902. Statue of a captive barbarian, unfinished, interesting on account of the 'copy-points' left by the sculptor to guide the workman's chisel. Adjacent, 896. Sarcophagus of L. Annius Octavius, with representation of bread making; above is the inscription: *Evasi, effugi, Spes et Fortuna valete! Nil mihi vobiscum est, ludificate alios.* By the right wall, \*892. Mosaic with representation of the pavement of an unswept dining-room ('Opus Asarotum') and masks, by *Heraclitus*, found on the Aventine in 1833. — Room XV and the following are devoted to the yield of the excavations made in 1861-69 at Ostia. In the glass-cabinets under the windows are lamps, terracottas, fragments of glass, ivory articles, etc. On the pillar, mosaic from a niche, with Silvanus; on each side fragments of slabs of terracotta. Wall of egress: (r.) 972. Head of Mithras; 975. *Small Female Head*, perhaps of a nymph; 977. Tomb-relief of the Eques T. Flavius Verus. — XVI. Room. Lead pipes from ancient aqueducts. 1062-66. Paintings from a tomb, with scenes from the lower regions. In the centre: 1061. Recumbent figure of *Attis*, of interest for the traces of gilding on the hair and the crescent; \*1043. Bronze statuette of Venus.

The entrance to the CHRISTIAN MUSEUM and the PICTURE GALLERY is below the arcades in the left corner, whence we ascend a staircase. Comp. ground-plan (p. 291).

The \*Christian Museum was founded in 1854 on the suggestion of the *Padre Marchi* and was arranged by him and *G. B. de Rossi*. Most of the sarcophagi, dating from Benedict XIV.'s earlier collection in the Vatican, are freely restored and retouched.

**VESTIBULE.** Sculptures and architectural fragments, chiefly from Porto. Straight in front, beyond five steps: 55. Large sarcophagus, with two rows of reliefs; above, Raising of Lazarus, Peter's denial, Moses receiving the tables of the law; Sacrifice of Isaac, Pilate washing his hands; below, Moses striking the rock, Daniel in the den of lions, Jesus reading the law, Healing the blind, Miracle of the loaves. On the wall, to the left, 56. Bust of Christ, in mosaic; to the right, 58. Bathing the Infant Jesus, a mosaic from the chapel of Pope John VII. (705-707) in the former St. Peter's church (freely restored); 57. Mosaic of Christ enthroned, between SS. Paul and Peter, a copy executed in the 18th cent. from an original that stood over the tomb of the emperor Otho II. in the old church of St. Peter.

The large CORRIDOR OF THE STAIRCASE contains the \*Collection of Ancient Christian Sarcophagi, chiefly of the 4th and 5th centuries (comp. pp. lvi, lvii and \*86 et seq.). Most of these exhibit the same style of continuous narrative as the works of the late pagan period, uniting several crowded and animated scenes on the same panel. Visitors, even those most versed in the Scriptures, will find considerable difficulty in identifying the various obscurely treated events, and the task of recognition is not always lightened by the juxtaposition of archetypes from the Old Testament with the corresponding scenes from the New Testament, as the relation between those is sometimes exceedingly forced (Burchhardt). The explanation of a few of these series of scenes (e.g. of No. 55, given above, and of Nos. 104, 105, 174, 171, given below) will assist the spectator to interpret most of the others for himself.

By the end-wall, to the right: 103, 105. Statues of the Good Shepherd; \*104. Large sarcophagus, found near the tomb of the Apostle in San Paolo Fuori in 1888; the deceased interred in it were probably members of a Roman family of rank of the beginning of the 5th century. Reliefs: top row, to the left, Adam and Eve, in the centre, shield with busts, to the right, Turning of the water into wine, Miracle of the loaves, Raising of Lazarus; bottom row, Adoration of the Magi, Healing of the blind man, Daniel in the lions' den, Peter's denial, Anger of Moses, and Moses striking the rock. — At the window, 111. Sarcophagus, Israelites crossing the Red Sea. — On the staircase; to the left, 118. History of Jonah (above, on a smaller scale, Raising of Lazarus, Water gushing from the rock, Anger of Moses); the sculpture exhibits a strong affinity with antique motives, especially in the subsidiary figures of the fishermen and herdsmen (found at the Vatican). To the left, 135. On the front, Adam and Eve, Moses smiting the rock, Healing of the blind man, Resurrection of the dead bones, Peter's denial, Healing of the man with dropsy, Sacrifice of Isaac, Anger of Moses, and Moses striking the rock; on the left side, the Men in the fiery furnace; on the right side, Daniel in the den of lions, Noah in the ark. — Above, to the right, 138. Christ and the Apostles; to the left, 133. Offerings of Cain and Abel, etc.; to the right, 146. Raising of Lazarus, etc. To the left, 139. Scenes from the Old and New Testaments (beside the Sacrifice of Isaac is placed the Raising of the widow's son of Nain); the busts have been restored. To the right, \*150. Rustic and hunting scenes, found in 1818 in the Via Prenestina; to the left, the Good Shepherd, to the right, Praying figures, interesting from the traces of painting and gilding (most of the latter now blackened by age), of the 3rd or 4th century. To the left: no number (under 182), Oval sarcophagus, with sculptures showing a strong affinity to antique motives. In the centre, 181. Good Shepherds, harvest, and vintage, found in the Catacombs of Praetextatus. To the right, 156. Orpheus, from Ostia (Orpheus occurs also in paintings in the Catacombs, comp. p. ix). To the left, \*174. On the front, Christ enthroned above an antique personification of the Air, among the Apostles (St. Peter approaches from the right, St. Paul from the left, to the left, Sacrifice of Isaac, to the right, Pilate washing his hands; on the right end, Moses smiting the rock, Christ healing the woman with an issue of blood; left end, Peter's denial). — To the right: \*164. Offerings of Cain and Abel, Capture of Peter. Cross with the monogram and two soldiers; Execution of Paul, Job and his wife (4th cent.; from the lower church of San Paolo Fuori). — To the left, \*171. Bearing of the Cross, Crown of thorns, Cross with the monogram (below which are two soldiers), Capture of Christ, Pilate washing his hands (4th cent.; from the Catacombs of Santa Domitilla). — On the staircase: 139. Nativity, Adoration of the Magi; 138. Ascension of Elijah. — Above, \*223. Seated figure of St. Hippolytus, upper part modern, from the catacombs near San Lorenzo Fuori le Mura; on the chair a Greek inscription recording the saint's achievements and an Easter-table.

The door on the left leads to the upper arcades, where the door opposite (opened by custodian on request) leads to the rooms with the copies of the Catacomb paintings (see below); to the right is the entrance to the room with the large mosaic (p. 298).

The posterior walls of the three open ARCADES present a selection of *Ancient Christian Inscriptions*, systematically arranged by De Rossi, an invaluable aid to the student of Christian archaeology. Immediately to the left of the entrance is the famous inscription of Abereius of Hieropolis in Phrygia, dating from the reign of Heliogabatus (217 A. D.), and containing an account of a pilgrimage from Phrygia to Rome. The Christian origin of this, however, has recently been disputed. — Over the first door on the right is an inscription in honour of Quirinus (Cirinius), governor of Syria, by whom the census at the period of the birth of Christ was held (Luke I. 2). The other inscriptions are distributed according to arches thus: i.-ii. Elegies on martyrs, etc., of the age of Damasus I. (365-384); iv.-vii. Dated inscriptions (71; 288-507); viii., ix. Inscriptions of doctrinal importance; x. Bishops, presbyters, deacons; xi., xii. Other illustrious persons; xiii. Relatives, friends, etc.; xiv.-xvi. Symbolic and other records.

xvii et seq. Simple epitaphs from various catacombs. Finally, several Jewish inscriptions (with the seven-branched candlestick and other symbols).

Two rooms with copies of the paintings in the catacombs contain pictures from the Catacombs of St. Calixtus (Chapel of the Sacrament), Catacombs of St. Priscilla (Cappella Greca), the crypts of Lucina, the Cemeterium Ostrianum, etc. — A few unimportant originals (praying figures) are also shown here.

From the first arcade we pass to the right into a room (Pl. A), on the floor of which is a large "Mosaic" with 28 pugilists, found in the Thermae of Caracalla (p. 280) in 1824. This work, dating probably from the end of the 4th cent. and not from the age of Caracalla, bears obvious indications of the decline of the art. The original arrangement of this mosaic, which has been freely restored and supplemented, is shown in the drawings on the walls.

The adjoining Picture Gallery contains a few good pictures of Italian masters, chiefly of the 15th and 16th cent., and several modern paintings mostly presented to Leo XIII.

Room I (Pl. A). Dilapidated frescoes from Sant' Agnese Fuori le Mura.

Room II (Pl. B). In the middle: *Mosaic*, found near the Palazzo Sora (p. 218). Entrance-wall: *C. Crivelli*, 68. Madonna (1482), 62. Madonna with saints (altar-piece; 1481). 61. *Antonio da Murano*, Altar-piece (1469). In the corner: 60. *Benozzo Gozzoli*, St. Thomas receiving the girdle from the Virgin, with predella (1490). Rear-wall: 59. *Fra Filippo Lippi*, Coronation of the Virgin. Exit-wall: 84. St. Jerome, by *Giov. Santi*, the father of Raphael; 65. *Cola dell' Amatrice*, Assumption, and two smaller paintings (1515); 75. *Spagna*, Madonna and saints. Window-wall: 68. Fresco of the Madonna and saints, from San Lorenzo Fuori.

Room III (Pl. C). Entrance-wall: 76. *Marco Palmezzano* of Forlì (pupil of Melozzo, p. 100), Madonna and saints; 67. *Franç. Francia*, Annunciation; 80. *Palmezzano*, Madonna and saints. Rear wall: to the right and left, *Fra Bartolomeo*, SS. Peter and Paul. Exit-wall: 72. Large copy of *Raphael's* Transfiguration (comp. p. 331); 70. *Cesare da Sesto*, Baptism of Christ. Window-wall: 74. *Venetian School*, Entombment. *Giulio Romano*, Stoning of Stephen, cartoon for the painting in Genoa.

Room IV (Pl. D). Entrance-wall: 87. *Cavaliere d'Arpino*, Annunciation. Rear-wall: 78. *Sassoferrato*, Sixtus V. Exit-wall: 91. *Lawrence*, George IV. Of Great Britain. Window-wall: 88. *Van Dyck* (?), Portrait.

Rooms V-VIII (Pl. E, F, G, H). Modern paintings, including: *Rolland*, Martyrdom of St. Gabriel Perboyre; *Aldi*, Judith; *Grandi*, Apotheosis of Leo XIII. — In the last room are some casts from the antique and views of Rome (fresco) of the time of Sixtus V.

Opposite the N.E. corner of the Lateran is the edifice containing the *Scala Santa*. The two-storied portico was erected by Sixtus V. The Scala Santa is a flight of twenty-eight marble steps from the palace of Pilate at Jerusalem, which our Saviour is said to have once ascended. They were brought to Rome in 326 by the Empress Helena, and may be ascended only on the knees. They are now protected with wood. The four adjoining flights are for the descent. At the foot of the steps are two insipid marble groups by *Jacometti*, Christ and Judas, and Christ before Pontius Pilate; also a kneeling statue of Pius IX. At the top of the steps we obtain a glimpse into the *Sancta Sanctorum*, formerly the private chapel of the popes, and the only part of the old Lateran palace now extant. It was erected in 1278 by a member of the Cosmas family for Nicholas III., and contains a Christ in mosaic in the 9th cent. style and another

painted on wood, attributed to St. Luke. — In Holy Week (especially on Good Friday) the Scala Santa presents an extraordinary spectacle.

To the E. of the Scala Santa is a tribune erected by Benedict XIV., with copies of the ancient *Mosaics from the Triclinium of Leo III.*, or principal dining-room of the ancient Lateran palace. These copies are from originals of the end of the 8th cent., which were destroyed in the pontificate of Clement XII. but were restored in 1743 from ancient drawings. Their subject is the union of spiritual and temporal power effected by Charlemagne. In the centre, Christ sending out his disciples; on the left, Christ enthroned delivers the keys to Pope Sylvester and the banner to the Emp. Constantine; on the right, St. Peter presenting the papal stole to Leo and the banner to Charlemagne (the square nimbus was given to living persons).

Opposite the tribune with the mosaics extends the spacious PIAZZA DI PORTA SAN GIOVANNI (Pl. III, 31), partly rebuilt, in which is the entrance to the Lateran Museum (p. 293) and the main façade of San Giovanni in Laterano (p. 294). — A dusty street leads hence to the E. to (5 min.) Santa Croce in Gerusalemme (p. 177); while the Via Emanuele Filiberto runs N. to the Piazza Vittorio Emanuele (p. 174).

From the Via Emanuele Filiberto a street ascends slightly to the right to the entrance of the Villa Wolkonsky (Pl. II, 31), now almost wholly enclosed by new buildings, but deserving a visit if time permit, especially in spring, when the roses are in bloom. The Aqua Claudia (p. 177) intersects the gardens, where also a few ancient tombs and sculptured fragments are preserved. Admission, see p. 139.

The Porta San Giovanni (Pl. III, 31), named after the church, was erected in 1574, taking the place of the ancient *Porta Asinaria*, now built up, which stood a little to the right. Hence to the Campagna, see p. 375.

The road skirting the town-wall to the left, outside the gate, brings us in 7 min. to the Amphitheatre Castrense (Pl. III, 34), the only structure of the kind in Rome with the exception of the Colosseum. The architectural details, including the Corinthian capitals, are of terracotta or of burned brick. The amphitheatre is 57 yds. in length and 41 in breadth. The interior (uninteresting) is entered by the gate near Santa Croce in Gerusalemme (p. 177). — Hence to the Porta Maggiore (p. 177), 12 minutes.

#### *IV. Quarters of the City on the Right Bank.*

On the right bank of the Tiber are situated two distinct quarters: towards the N. the *Borgo*, or quarter of the Vatican; and farther S., *Trastevere*. They are connected by means of the long street known as the *Lungara*.

##### a. *The Borgo.*

ELECTRIC TRAMWAY from the Piazza Venezia, see No. 8 in the Appx. — OMNIBUS from the Piazza di Spagna, see No. 19 in the Appx.

The district between Monte Mario and the Janiculum was known in antiquity as the *Ager Vaticanus*, perhaps from a vanished Etrus-

ean town Vaticum (?). The plain by the river, notorious for its malaria, was never reckoned as part of the city in ancient times, and was not enclosed within Anrelian's wall. It was once covered with the gardens of the emperors, and here *Caligula* constructed a *Circus* and embellished it with a large obelisk. This circus was the scene of the races instituted by *Nero* and of his revolting cruelties to unoffending Christians in the year 65. ('Pereuntibus addita Indibria, ut ferarum tergis contacti laniatu canum interirent, aut crucibus adfixi, aut flammandi, atqne ubi defecisset dies, in usum nocturni luminis urerentur.' *Tacitus*, Ann. xv. 44.) On the ruins of the ancient walls thus hallowed by the first great martyrdoms at Rome rose the *Church of St. Peter*, in the immediate neighbourhood of which paganism maintained its footing with greater obstinacy than in any other part of the city. To the N. of the circus were situated highly-revered shrines of the Phrygian Cybele (*Mater Deum Magna Idaea*) and of Mithras, which flourished well into the Christian period (to the end of the 4th cent.) and were frequently referred to in later antiquity shortly as *Phrygianum* and *Vaticanum* respectively. Another circumstance which tended to shape the future of this part of the city was the erection by *Hadrian* of his gigantic *Tomb* on the bank of the river. This monument was afterwards converted into a *tête-de-pont*, but at what date is uncertain (perhaps by *Honorius* in 405). In 537 it effectually repelled the attacks of the Ostrogoths, and since that period the Castle of Sant' Angelo (as it was afterwards called) has been the citadel of Rome, on the possession of which the mastery over the city has always depended. Around the Church of St. Peter sprang up a number of chapels, churches, monasteries, and hospitals, and in the pontificate of *Symmachus* (496-514) a papal residence also. Foreign pilgrims soon began to establish settlements here, named *scholae*, or *borghi*, of which in the 8th cent. four are mentioned in history, viz. those of the Saxons (*i. e.* English), the Frisians, the Longobards, and the Franks, who in time of war formed separate companies of soldiers. In order to protect the whole of this region against the predatory incursions of the Saracens, *Leo IV.* surrounded it, in 848-52, with a wall 40 ft. in height, and thus became the founder of the *Civitas Leonina* named after him. This wall was repeatedly destroyed during the conflicts of the middle ages, as on the occasion of the retreat of *Henry IV.* before Robert Guiscard in 1084, and when the Castle of Sant' Angelo was destroyed by the Romans in 1379. A new era in the history of the Borgo began with the return of the popes from Avignon; streets gradually sprang up; and the walls were considerably extended. *Eugene IV.* and *Sixtus IV.* were particularly active in developing the Borgo, and it attained the height of its prosperity in the pontificate of *Julius II.* and *Leo X.* at the beginning of the 16th century. *Paul III.* and *Pius IV.* renewed the fortifications under apprehension of an attack by Saracenic rovers. *Ant. da Sangallo* began

by the construction of the Porta Santo Spirito on the S. (1546); *Michael Angelo* raised the imposing Belvedere bastion (1547) and provided the plan for the remaining fortifications which extended the limits of the Borgo mainly on the N. (Porta Angelica; Borgo Angelico) in 1560-70. The papal court, however, was unable permanently to attract the business of the city to its neighbourhood, and a sparse and poor population, engaged in the humbler branches of trade, now lives beneath the shadow of the most famous church and the largest palace in Christendom. Down to the pontificate of *Sixtus V.* the Borgo belonged to the popes, and lay without the bounds of the municipal jurisdiction; but that pope incorporated it with the city as a '14th Rione', and in the plebiscite of 2nd Oct., 1870, the inhabitants of the Borgo declared their desire not to be separated from the rest of the city. The walls on the N. side, including the Porta Angelica, were pulled down when the Prati di Castello began to be built over soon after 1880.

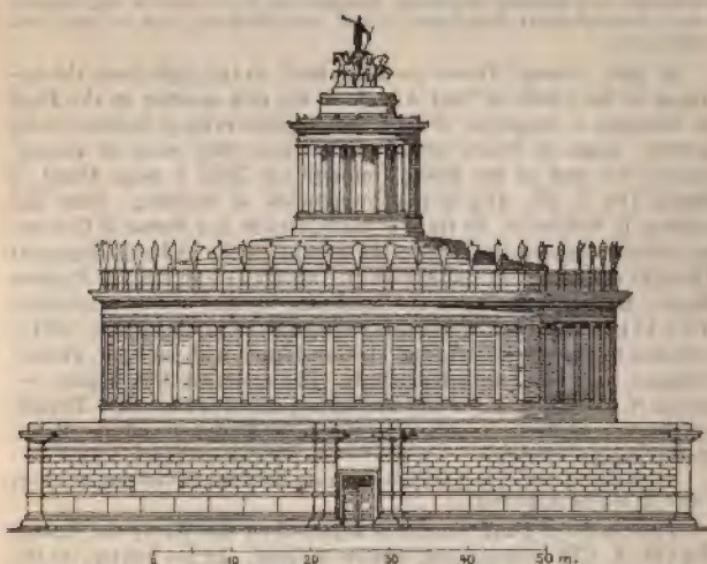
The principal channel of communication with the Vatican quarter is afforded by the *Ponte Sant' Angelo* (Pl. I, 12), originally erected by Hadrian to connect his tomb with the city in A.D. 136, and named after him *Pons Aelius*. At the beginning of the bridge, on the site of two old chapels, Clement VII. erected in 1530 statues of St. Peter by *Lorenzetto*, and St. Paul by *Paolo Romano* (1464). The ten colossal statues of angels, formerly much admired, were executed from *Bernini's* designs in 1688, and vary considerably in point of artistic value (p. lxxv). In 1892-94, during the Tiber regulation operations, a considerable part of the bridge was rebuilt. Only three of the original arches are now left in the middle, new ones being added at each end. The temporary iron *Suspension Bridge*, erected a little lower down the river during the alterations, has been allowed to remain, and is at present used by the tramway-cars. A new bridge, the *Ponte Vittorio Emanuele*, is designed to continue the direct line of the Corso of that name, but its construction cannot begin until the E. wing of the Ospedale di Santo Spirito (p. 305) has been pulled down.

The \**Castello Sant' Angelo* (Pl. I, 12), which was originally the tomb erected in A.D. 136 by Hadrian for himself and his successors (*Moles Hadriani*), was completed in 139 by Antoninus Pius. On a substructure, 114 yds. square, rises a cylinder of travertine, 80 yds. in diameter, once encrusted with marble, of which covering no trace now remains. Around the margin of the top stood numerous statues in marble. This cylinder was probably once surmounted by another of smaller dimensions, on which a colossal statue of Hadrian was placed. The head in the Sala Rotonda of the Vatican (p. 338) is supposed to have belonged to this statue. The total height was about 165 ft. From Hadrian to Caracalla (d. 217) all the emperors and their families were interred here. When the Goths under *Vitiges* besieged Rome in 537, after its capture by *Bellisarius*, the

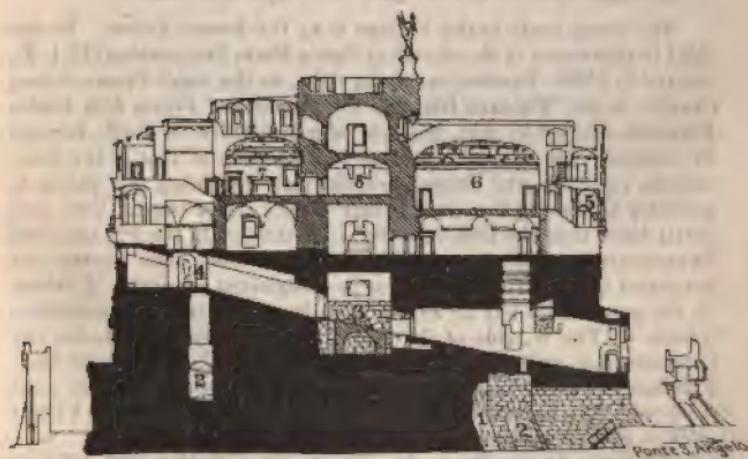
general of the eastern emperors, the tomb was converted into a fortress and the statues on the summit were hurled down on the besiegers. The city was at last retaken by Totila, successor of Vitiges, after another terrible siege in 548. On the fall of Totila in 552, the citadel passed into the power of Narses, the successor of Belisarius. In 590 Gregory the Great, while conducting a procession to pray for the cessation of the plague then raging, beheld the Archangel Michael sheathing his sword above the Castello Sant' Angelo, in commemoration of which Boniface IV. erected the chapel of *Sanctus Angelus inter Nubes* on the summit. This was afterwards replaced by the marble statue of an angel by *Montelupo* (now on the staircase in the interior), and in 1740 by the present bronze statue by *Verschaffelt*. From 923 onwards the edifice was always used by the party in power as a stronghold for the purpose of overawing the citizens. In 1379 it was almost entirely destroyed by the Romans. From the time of Boniface IX. (for whom it was restored by *Niccold d'Arrezzo*) downwards the castle was held by the popes, who seem to have caused the construction of a covered passage leading from the Vatican even before the close of the 13th century. In 1527 Clement VII. sustained a terrible siege here, by the troops of Charles V., on which occasion Benvenuto Cellini asserted he had thence shot the Connétable de Bourbon. The outworks were constructed by Urban V. In 1822 the interior was freed from rubbish. The fort was newly fortified by Pius IX. Entrance by the gate with sentry, to the right of the bridge.

The INTERIOR is shown daily at 9, 11, 1, or 3 o'clock. Permessi, available for six persons, are obtainable at the Comando di Divisione Territoriale, Via della Pilotta 24, beside the Pal. Colonna (comp. p. 202). It is important to arrive punctually at the hour named in the permesso, for visitors who arrive later must immediately join the guide, and have therefore only a hasty glimpse of what the more punctual members of the party have already inspected (fee  $\frac{1}{2}$ -1 fr.). Visitors beginning about 11 a.m. have an opportunity of watching the reception of the midday signal and the firing of the 12 o'clock gun.

From the guard-house at the gate, where we join the guide, we turn to the right and pass through a modern entrance to the passage which runs round the top of the square substructure at the base of the cylindrical part of the mausoleum. The latter is entered by means of a modern approach above the ancient main gate. We first enter a SQUARE CHAMBER, with a recess for a colossal statue (1 on the section, p. 303), and thence follow a spiral passage which gradually ascends to the TOMB CHAMBER (2) in the centre. This was the last resting-place of Hadrian and his family, and still contains four niches for the urns. — We then ascend a modern staircase, passing Montelupo's statue (see above) in a recess to the right (beside 4), and a dark dungeon to the left, and cross a small court to the LOGGIA OF JULIUS II. (5). — Here we find the entrance to the former APARTMENTS OF THE POPES. The first saloon (6) is embellished with frescoes by *Perino del Vaga*, from the myths connected with the Vatican and the Janiculum. In the corner to the right is an alleged portrait of Prospero Farinacci, the advocate who defended Beatrice Cenci (p. 224). Farther on are a bed-chamber, with a gorgeous gilded ceiling and a frieze (story of Psyche), a bath-room, with frescoes and stucco-ornamentation, and a saloon (7) with tasteful stuccoed ceiling and a frieze of marine deities, ascribed to *Perino del Vaga*. — A narrow staircase ascends hence, round the treasure-room SIXTUS V. (8; no admission), to the PLATFORM, which commands a full view of St. Peter's, etc. — Returning to the Loggia, we are there-



Moles Hadriani.



*Castello Sant' Angelo.*

conducted to a number of gloomy dungeons in the E. part of the fortress, where Beatrice Cenci, Benvenuto Cellini, and others are said to have been incarcerated.

A quay (*Lungo Tevere Castello*) leads to the right from the entrance of the Castle of Sant' Angelo to the new quarter on the *Prati di Castello*, a congeries of long and regular rows of tasteless lofty houses, some of which remain unfinished from want of money. Facing the end of the Ponte Umberto (p. 205) a large *Court of Justice* (Pl. I, 12, 15) is now in process of building, from the plans of G. Calderini. In front of its N. façade is a *Statue of Cavour*, by Galletti, unveiled in 1895; the groups on the pedestal represent Thought (to the right) and Action (to the left). — In the Via Pompeo Magno, farther to the N., is the handsome basilica of *San Gioachino* (Pl. I, 11), founded in 1888 to commemorate the jubilee of Leo XIII.'s entrance to the priesthood, and richly adorned with mosaics, granite columns, and other embellishments. The architect is R. Ingani. — At the N. extremity of the city are three extensive *Barracks*. Thence by the *Via di Porta Angelica* to the *Villa Madama* and the *Ponte Molle*, see pp. 369-367.

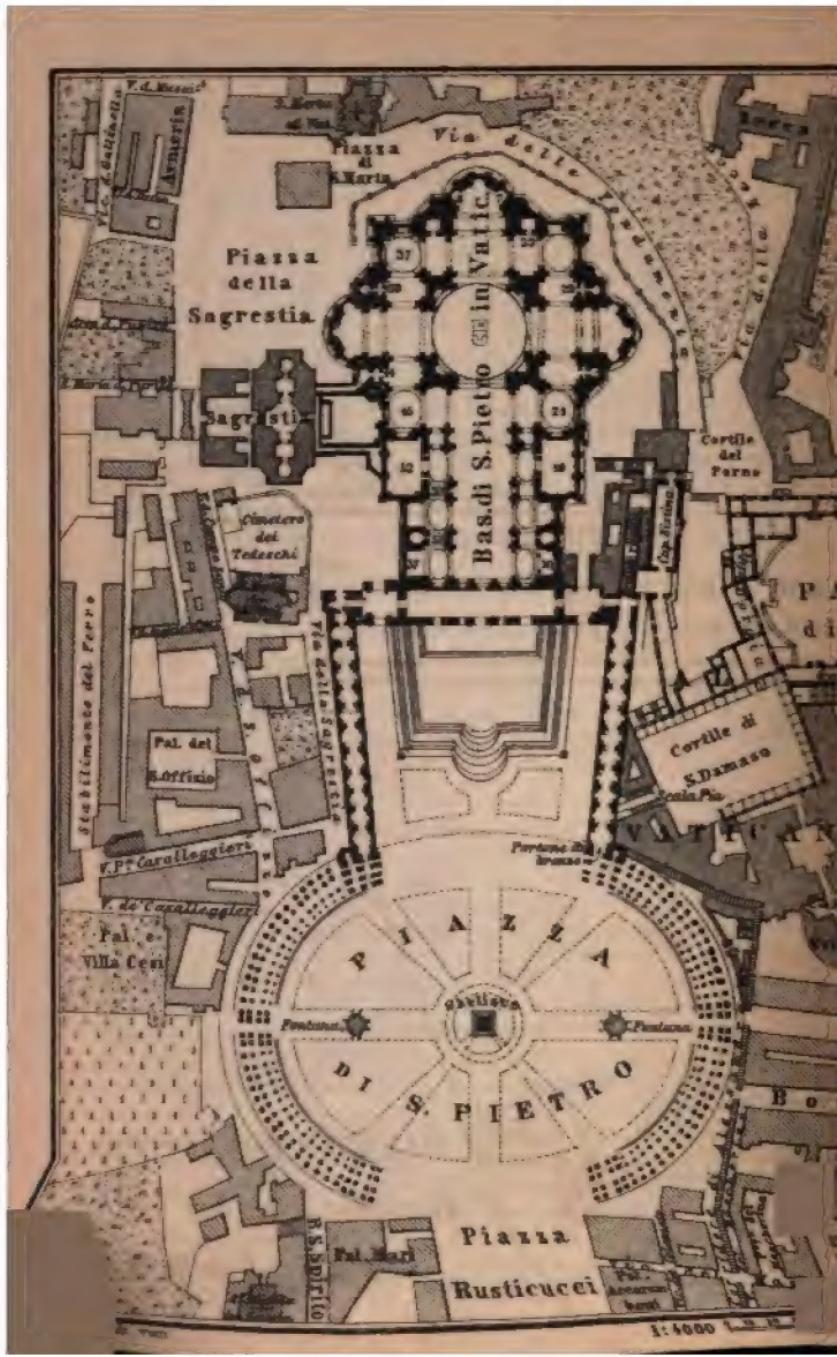
ELECTRIC TRAMWAY and OMNIBUSES from the Prati di Castello, see Nos. 8 and 20 in the Appendix.

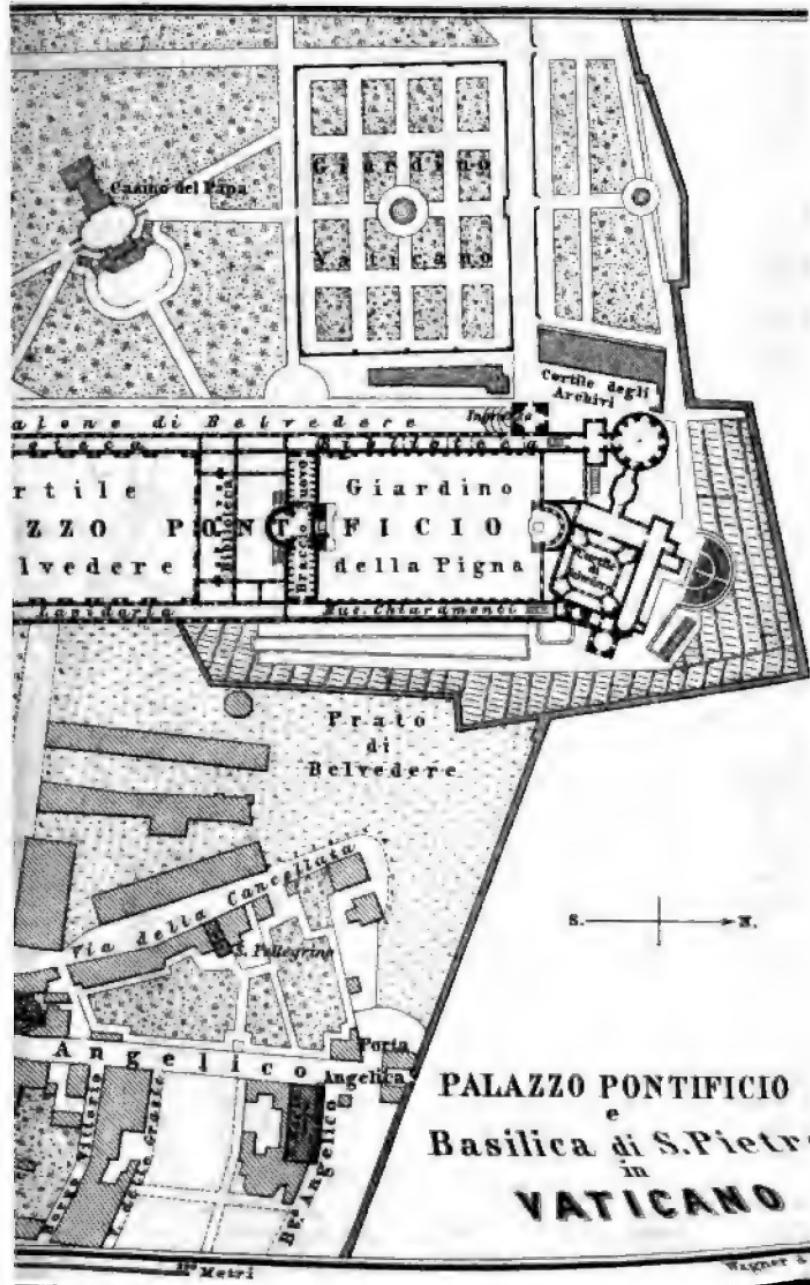
The Castle of Sant' Angelo is adjoined on the W. by the PIAZZA PIA (Pl. I, 12), whence four streets diverge. In the centre, to the right and left of the fountain, are the streets called the *Borgo Nuovo* (originally constructed in 1499 as the 'Via Alessandrina' by Pope Alexander VI.) and the *Borgo Vecchio*; to the left, by the river, the *Borgo Santo Spirito*; to the right, the *Borgo Sant' Angelo*.

The usual route to the Vatican is by the *BORGO NUOVO*. To the right in this street is the church of *Santa Maria Traspontina* (Pl. I, 9), erected in 1566. Farther on, to the right, in the small Piazza Scossa Cavalli, is the \**Palazzo Giraud*, the property of *Prince Don Giulio Torlonia*, erected by Ant. Montecavallo in 1503-6 for Card. Adriano da Corneto. The façade is a close reproduction of that of the Cancelleria (p. 218), and Bramante's share in designing this palace is probably limited to the architecture of the inner court. The poor portal dates from the 18th century. — To the left is the *PALAZZO DEI PENITENZIERI*, built about 1480 by *Card. Dom. della Rovere* and decorated by *Pinturicchio*, but now in a neglected condition. A saloon on the groundfloor has an excellent ceiling-painting of mythological scenes. — The W. side of the piazza is formed by the *PALAZZO DEI CONVERTENDI*, partly built by *Bramante* for the Caprini family from Viterbo, and purchased in 1517 by *Raphael*, who resided here until his death. The architectural style resembled that of the *Pal. Vidoni* (p. 216), but is quite disguised by later alterations.

To the right in the *Borgo Nuovo*, farther on (Nos. 101-105), is the *Pal. Ricciardi*, built for Giac. da Brescia, the physician of Leo X., from a design by Bald. Peruzzi (?). We then proceed straight to the









*Piazza Rusticucci* (Pl. I, 19), which forms a kind of entrance-court to the Piazza di San Pietro.

The Borgo SANTO SPIRITO, issuing from the Piazza Pia (p. 304), terminates as the *Borgo San Michele* at the S. colonnade of the piazza of St. Peter. To the left in this street, by the river, is the spacious *Ospedale di Santo Spirito* (Pl. I, II, 9). The building, with its striking octagonal dome, dates from the time of Sixtus IV. and is one of the most important examples of the early Renaissance in Rome. The institution was founded by Innocent III. and embraces a hospital, a lunatic asylum, a foundling institution (shown 2-4 p.m.; permesso at the office on the first floor, or in the library), a home for girls, a refuge for the aged and infirm, and a valuable medical library (*Biblioteca Lancisiana*; adm., see p. 138). The three departments first mentioned can accommodate 1000, 500, and 3000 inmates respectively.

The 'borgo', or settlement, of the 'Saxons' or English once lay here (comp. p. 300), and its name is preserved in that of the church of *Santo Spirito in Sassia* (Pl. II, 9), farther on, to the left, built by Antonio da Sangallo the Younger, under Paul III. The façade was added by Mascherino under Sixtus V. This church belongs to the adjoining hospital and contains nothing noteworthy, except a bronze ciborium, ascribed to Palladio, over the altar. The brick campanile, with its corner-pilasters, is 'perhaps, in its virile simplicity, the noblest tower of the early Renaissance'.

To the left, at the end of a side-street, rises the *Porta Santo Spirito*, whence the Lungara leads to Trastevere (see p. 353).

Near the colonnades, on the right, is *San Lorenzo in Piscibus* (Pl. I, 9), a church of early origin, rebuilt in 1659; on the left is the small church of *San Michele in Sassia* (Pl. II, 9), formerly the church of the Frisians (p. 300), rebuilt last century, with the tomb of the painter Raphael Mengs (d. 1779), the friend of Winckelmann.

The \*\**Piazza di San Pietro*, the imposing space in front of St. Peter's, is in the form of an ellipse, adjoined by an irregular quadrilateral on the side next the church. It is enclosed by the huge colonnades erected in 1667 by Bernini. The length (including the Piazza Rusticucci) to the portico of the church is 366 yds.; greatest breadth 260 yds. Each of the colonnades contains four series of Doric columns. Three covered passages, the central of which has space for two carriages abreast, are formed by 284 columns and 88 piers. On the balustrades above are placed 162 statues of saints in Bernini's style. The cost of the construction amounted to 850,000 scudi (182,000*l.*); the pavement, laid by Benedict XIII., alone cost 88,000 scudi. The effect is striking, and the piazza forms a fitting approach to the largest church in Christendom.

*The great Obelisk in the centre of the piazza, which is destitute of hieroglyphics, was brought from Heliopolis to Rome by Caligula*  
*BAEDEKER. Italy II. 18th Edition.*

and placed in the Vatican Circus, where it stood upon the 'spina' (comp. p. 300). It is the only monument of the kind at Rome which has never been overthrown.

Under Sixtus V. in 1586 the obelisk was removed on rollers from its original position, and erected on 10th Sept. on its present site under the superintendence of *Domenico Fontana*, who estimated its weight at about 320 tons. Representations of this extremely difficult undertaking are frequently seen. It is related that Fontana in the construction of his apparatus had omitted to allow for the tension of the ropes produced by the enormous weight, and that at the most critical moment, although silence was imposed on the bystanders under pain of death, one of the 800 workmen, the sailor *Bresca* of San Remo, shouted: 'Acqua alle funi!' (water on the ropes), thus solving the difficulty. As a reward, his relatives (of Bordighera, near San Remo) were granted the privilege of providing the palm-branches for St. Peter's on Palm Sunday.

On the pavement round the obelisk is placed an indicator of the points of the compass. At the sides are two handsome *Fountains*, 45 ft. in height, the one next the Vatican erected by Maderna, the other under Innocent XI. On each side, between the obelisk and the fountains, is a round slab of stone indicating the foci of the radii of the colonnades, each series of which appears thence as one. At the sides of the steps leading to the portico of St. Peter's, formerly stood the statues of SS. Peter and Paul which are now at the entrance to the Sacristy (p. 314), and were replaced under Pius IX. by works of De Fabris and Tadolini.

At the end of the colonnade to the right is the *Portone di Bronzo*, the entrance to the *Vatican*, where the Swiss guard is stationed (p. 316).

#### b. \*\*St. Peter's (San Pietro in Vaticano).

The *Church of St. Peter*, like San Giovanni in Laterano, San Paolo, Santa Croce, Sant' Agnese, and San Lorenzo, is said to have been founded by the *Emp. Constantine* at the request of *Pope Sylvester I.* (p. xxxv). It was erected in the form of a basilica with nave, double aisles, and transept, on the site of the circus of Nero, where St. Peter is said to have been buried, and it contained the brazen sarcophagus of the apostle. The church was approached by an entrance-court with colonnades and was surrounded with smaller churches, chapels, and monasteries. The interior was sumptuously decorated with gold, mosaics, and marble. At Christmas, in the year 800, Charlemagne received here the Roman imperial crown from the hands of Leo III., and numerous emperors and popes were subsequently crowned here.

In the course of time the edifice had at length become so damaged that *Nicholas V.* (p. lxv) determined on its reconstruction, and in 1450 began the tribune, from the design of the Florentine *Bernardo Rossellino*. According to this design, the church was to have the form of a Latin cross (*i.e.*, with one arm longer than the others), and the choir was to be rounded internally, and to form half of a hexagon externally. The proportions were so adjusted that the choir and the transept completely enclosed the corresponding parts

of the old church. The walls had risen to a height of 4-5 ft. only when the work was interrupted by the death of the pope (1455).

The work was not resumed till 50 years later, when a new impulse was given to the undertaking by the idea of *Julius II.* to erect a tomb for himself during his own lifetime (p. lxvii), for which, as there was no sufficient room in the church, it was proposed to add a chapel. For this proposal was next substituted another, that the church itself should be altered, and that the beginning of Rossellino's building should be utilised; but this last suggestion was afterwards abandoned as being likely to interfere with the independence of the work, and it was at length resolved to erect an entirely new edifice. The tradition, that *Julius II.* had invited a number of architects, including *Giuliano da Sangallo*, to submit designs, and that *Bramante*, who came from Lombardy, was the successful competitor, is probably true†. The numbers of sketches and designs preserved in the collection of drawings in the Uffizi at Florence testify to the enthusiasm and zeal with which the various masters entered the lists, and particularly to the assiduity with which Bramante revised, corrected, and perfected his designs. His aim seems to have been to crown a substructure like the Basilica of Constantine (p. 252) with a superstructure like the Pantheon. He intended the new church to be in the form of a Greek cross covered with a gigantic central dome, with rounded choir and transepts, above which there were to be four smaller domes (comp. Plan). The foundation stone was laid on 18th April, 1506, in the presence of 35 cardinals, under the choir-pillar of St. Veronica (No. 4 on the large plan).

This plan, which had the merit of majestic simplicity, was, it is well known, not adhered to. During the last year of Bramante's (d. 1514) life, *Giuliano da Sangallo* (d. 1516) was entrusted with the superintendence of the work, and was assisted by *Raphael* and *Fra Giocondo da Verona* (d. 1516). The great age of the first and the third, and the early death of Raphael (d. 1520), were unfavourable to the work, and the original plan was much altered, the masters being divided between the Greek and Latin form of cross. The next directors of the work were *Antonio da Sangallo the Younger* (after 1518), *Baldassare Peruzzi* of Siena (after 1520), and *MICHAEL ANGELO* (after 1546). This last distinguished himself by rejecting the innovations of Ant. da Sangallo, and rescuing Bramante's ground-plan. He strengthened the pillars of the dome, simplified the form of the aisles, and planned a porch borne by ten columns, and terminating in a pediment, though this last part of his design was afterwards abandoned. Michael Angelo was most fortunate with his construction of the dome. He completed the drum of the dome, and left behind him drawings and models for the completion of the work up to the lantern. The dome of St. Peter's is thus the completion of the

<sup>†</sup> The original of Bramante's ground-plan is preserved in the collection of architectural drawings in the Uffizi at Florence.

artistic idea which had been conceived 150 years before by Brunelleschi, though in the dome of the cathedral at Florence he practically did little more than demonstrate its technical possibility. The vast dimensions of Michael Angelo's dome render doubly marvellous its airy and symmetrical appearance; and it still remains an unsurpassed model.

After the death of Michael Angelo in 1564 the building of the church was continued by *Vignola* and *Giacomo della Porta*, the latter of whom was charged with the completion of the dome. In 1606 the church was completed with the exception of the façade, when *Paul V.* introduced a momentous alteration. Reverting to the idea of a Latin cross, he caused the nave to be lengthened, and the present weak and unsuitable façade to be erected by *Carlo Maderna*. The effect of the dome, as contemplated by Michael Angelo, is thus entirely lost except from a distance; from the spectator standing in the piazza of St. Peter the drum supporting the dome vanishes behind the façade. *Bernini*, who succeeded Maderna in 1629, finished the building. He designed two campanili to be erected on each side of the church, but the only one which was built had to be removed owing to the insecurity of the foundation.

The new church was consecrated by Pope Urban VIII. on 18th Nov., 1626, the 1300th anniversary of the day on which St. Sylvester is said to have consecrated the original edifice. — By the end of the 17th cent. the cost of building St. Peter's had amounted to upwards of 47 million scudi (about 10,000,000*l.*), and the present expense of its maintenance is about 7500*l.* per annum. The new sacristy, erected by Pius VI., cost 900,000 scudi (about 192,000*l.*).

The result of these various vicissitudes is that St. Peter's is the largest and most imposing, if not the most beautiful church in the world; its area is about 18,000 sq. yds., while that of the cathedral at Milan is 10,000, St. Paul's at London 9350, St. Sophia at Constantinople 8150, and Cologne Cathedral 7400 sq. yds.

The dimensions are variously stated. The following measurements are inscribed upon the pavement of the nave in 'palms', here converted into yards for convenience of comparison. Length of the interior 205 yds. or including the walls 212 yds.; length of St. Paul's in London 178 yds.; cathedral at Florence 163 yds.; cathedral at Milan 148 yds.; San Paolo Fuori le Mura 139 yds.; St. Sophia at Constantinople 118 yds. — According to the measurements of Carlo Fontana, the total length of St. Peter's, including the portico, is 232 yds.; height of nave 181 ft.; breadth of nave in front 29 yds., and at the back, near the tribune 26 yds.; length of transept inside 150 yds. — The dome, from the pavement to the summit of the lantern, is 404 ft. in height, to the summit of the cross 435 ft.; its diameter is 138 ft., or about 5 ft. less than that of the Pantheon. The church contains 29 altars, in addition to the high-altar, and 148 columns.

*The Façade*, with 8 columns, 4 pilasters, and 6 semi-pilasters of the Corinthian order, is 123 yds. long and 165 ft. high, and is approached by a flight of steps. It is surmounted by a balustrade with statues of the Saviour and apostles, 19 ft. high. The inscription records that it was erected by Paul V. (Borghese) in 1612. Over the

central of the five entrances is the Loggia in which the new pope used to be crowned, and whence he imparted his benediction at Easter to the concourse in the piazza (discontinued since 1870).

The PORTICO, 78 yds. in length,  $14\frac{1}{2}$  in width, and 66 ft. in height, is admirably decorated, the magnificent stucco-ornamentation of the ceiling being especially noteworthy. At the entrances are antique columns of pavonazzetto and African marble.

Over the interior of the central external entrance is St. Peter on the sea, termed '*La Navicella*', a mosaic after *Giotto* (1298), formerly in the entrance-court of the earlier church, unfortunately considerably altered by *Marcello Provensale* and *Franc. Beretta* and entirely modernized. A copy of the original is preserved in Santa Maria della Concezione in the Piazza Barberini (p. 154). — At the ends of the portico are equestrian statues; on the left, Charlemagne by *Cornacchini*, on the right, Constantine the Great by *Bernini*. The latter is concealed by the side-door which is always kept shut, and can be seen only from the Scala Regia, on the other side (p. 317).

Of the five doors of the church that on the extreme right, indicated by a cross, is called the PORTA SANTA, and is only opened in the years of jubilee (every 25 years; but the last celebration was in 1826). The great CENTRAL ENTRANCE is closed by the brazen \*Doors which Eugene IV. caused to be executed in 1439-45 by *Ant. Filarete* (p. lxvi) after the model of those of San Giovanni at Florence. The Christian subjects represented on the main panels contrast strangely with the pagan subjects on the surrounding ornamental borders, such as Phrixus and Helle on the ram, Europa on the bull, Ganymede carried off by the eagle, Leda and the swan, etc.

While the exterior of St. Peter's is open to criticism, the \*\*INTERIOR, notwithstanding its meretricious enrichments (sculptures by Bernini and his contemporaries, coloured marble incrustation of the walls, and niches formed in the principal pillars by the same master), is strikingly impressive; and the effect is produced not so much by the vastness, as by the harmony and symmetry of its proportions. The finest features, such as the great breadth of the three arms of the cross, the four great dome-pillars, the arcades below the dome, and the diameter of the latter, are all due to *Bramante*, to whom the coffering of the tunnel-vaulting must also be ascribed.

On the pavement of the NAVE, close to the central door, is a round slab of porphyry on which the emperors were formerly crowned. On the pavement beyond it are inscribed the lengths of several other large churches (see p. 308). On each side, as far as the dome, are four pillars with Corinthian pilasters; above these a rich entablature, which bears the arches extending from pillar to pillar and the gorgeously coffered and gilded tunnel-vaulting of the ceiling. The niches of the pillars here and in the other parts of the church contain baroque statues of the founders of various orders. By the first two pillars of the nave are two holy water basins supported by colossal putti. The pavement, like the walls, consists entirely of coloured marble, inlaid from designs by Giac. della Porta and

*Bernini.* — By the fourth pillar to the right is the sitting \**Statue of St. Peter* in bronze (Pl. 1), on a throne of white marble beneath a canopy, a work of the 13th cent. (?), brought by Paul V. from the destroyed monastery of San Martino al Vaticano. The right foot is worn smooth by the kisses of devotees. In front of the statue are two large candelabra. Above is a mosaic portrait of Pius IX., commemorating the 25th anniversary of his accession to the papal see, 16th June, 1871. Pius IX. is the only pope whose pontificate was longer than that ascribed to St. Peter.

The magnificent and plainly decorated **DOME** rests on four huge piers, 234 ft. in circumference, the niches in the lower parts of which are occupied by statues, 16 ft. in height, of (r.) St. Longinus (2), the soldier who pierced the side of Christ, by *Bernini*, and St. Helena (3) by *Bolgi*, (l.) St. Veronica (4, the finest) by *Mocchi*, and St. Andrew (5) by *Duquesnoy*; above them are the four logge of *Bernini*, where the most sacred relics are exhibited on high festivals, on which occasions the logge may be entered by none but the canons of St. Peter's. These relics, each preserved in the loggia above the appropriate saint, are the spear that pierced the Saviour, a portion of the Cross, the sudarium of St. Veronica, and the head of St. Andrew. Above the logge are four mosaics of the Evangelists after the *Cav. d'Arpino*, of colossal dimensions. The frieze bears the inscriptions in mosaic letters 6 ft. high on a blue ground : *Tu es Petrus et super hanc petram aedificabo ecclesiam meam et tibi dabo claves regni caelorum*. The sixteen ribs of the vaulting of the dome are of gilded stucco; between them are four series of mosaics. In the lowest the Saviour, the Virgin, and the Apostles. On a level with the lantern, God the Father, by *Marcello Provenzale*, after the *Cav. d'Arpino*.

Beneath the dome rises the imposing bronze **CANOPY** ('Baldaчchino') borne by four richly gilded spiral columns, constructed in 1633 under Pope Urban VIII., from designs by *Bernini*, of metal taken from the Pantheon (p. 208). It is 95 ft. in height, including the cross, and weighs about 98 tons. Under the canopy is the **HIGH ALTAR**, consecrated in 1594, where the pope alone reads mass on high festivals. It stands immediately over the **Tomb of St. Peter**. The **CONFESSIO**, constructed by *C. Maderna* under Paul V., is surrounded by 95 ever-burning lamps. The descent to it is by a double flight of marble steps (sacristan 30-40 c.), at the foot of which are two small alabaster columbus, bearing statuettes of SS. Peter and Paul. Doors of gilded bronze, dating from the earlier church, close the niche which contains the sarcophagus of the apostle. Between the steps (6) is the beautiful statue of Pius VI. in the attitude of *prayer*, by *Canova*, 1822.

The **nave** is continued beyond the dome, and terminates in the **TRIBUNE**, containing the fantastic **Cathedra Petri** of *Bernini*, a bronze **throne**, supported by the four doctors of the church (Ambrose,

Augustine, Athanasius, and Chrysostom), and enclosing the ancient wooden episcopal chair of St. Peter. About 109 tons of metal were used in its construction. On the right (7) is the monument of Urban VIII. (d. 1644) by Bernini, with a multitude of Barberini 'bees'; on the left (8) that of Paul III. (d. 1549) by Gugl. della Porta, probably under the supervision of Michael Angelo. Above is the figure of the pope pronouncing his benediction; beneath on the right Prudence, on the left Justice. The names of the bishops and prelates who in 1854 accepted the dogma of the immaculate conception of the Virgin were engraved on a slab on the right wall by order of Pius IX.

Having traversed the nave and surveyed the stupendous dimensions of the fabric, we proceed to examine the aisles and transepts. St. Peter's contains but few pictures; those formerly here, some of which are now in Santa Maria degli Angeli (p. 160), others in the Vatican Gallery, are replaced by copies in mosaic.

**RIGHT AISLE.** Over the 'jubilee-door', St. Peter in mosaic (9), placed here by Clement X. in the year of jubilee 1675. — The (1st) CAPPELLA DELLA PIETÀ (10) contains a celebrated \*\*Pietà by Michael Angelo, an early work, executed in 1498 at the instance of the French Cardinal Jean de Villiers de la Grolaie. The Madonna is seated at the foot of the Cross, with her right arm supporting the shoulders of the dead Christ, who lies in her lap with relaxed limbs and head leaning slightly back. Neither the grief of the Mother nor the effect of death on the Son detracts from the ideal beauty imparted to them by the artist. This masterpiece was produced under the direct influence of classic art, and the depth and truth of the conception are mirrored in the exquisite finish of the execution. This chapel also contains, to the left, a large early-Christian sarcophagus, in which, according to the inscription, Petronius Probus, prefect of the city (d. 395), was buried. It was discovered in 1595 during the rebuilding of St. Peter's. To the right is a column which tradition affirms to have been brought from the Temple at Jerusalem, and which served Bernini as a model for the twisted pillars of the Baldacchino. — Adjacent, to the right under the arch, is the monument (11) of Leo XII., by De Fabris, erected by Gregory XVI.; to the left, cenotaph (12) and bronze relief-portrait of Christina of Sweden, daughter of Gustavus Adolphus, and a convert to the Romish faith (p. 356). Beneath the monument of Leo XII. is the entrance (closed) to the Cappella del Crocifisso, which contains the less important relics of St. Peter's. — The 2nd altar (13) is adorned with the Martyrdom of St. Sebastian after Domenichino (original, see p. 160). Under the next arch are the monuments of (r.) Innocent XII. by Fil. Valle (14), and (l.) the Countess Matilda of Tuscia (d. 1115) by Bernini (15), executed by order of Urban VIII. who had transferred her remains from Mantua hither. The relief on the sarcophagus represents Gregory VII. granting absolution to

Emp. Henry IV. at Canossa in 1077. On the right the (3rd) CHAPEL OF THE HOLY SACRAMENT (16), closed by an iron gate, contains an altar-piece by *Pietro da Cortona*; right, the finely executed \*Monument (17) of Sixtus IV. (d. 1484) in bronze, by *Ant. Pollajuolo* (1493). Julius II. (of the della Rovere family, like Sixtus) is also interred here. Under the next arch: right, the monument (18) of Gregory XIII., the rectifier of the calendar (d. 1585), by *Camillo Rusconi*; left, the plain sarcophagus (19) of Gregory XIV. Opposite, over the altar by the principal pier, is the Communion of St. Jerome (20), after *Domenichino* (original in the Vatican). On the right, the GREGORIAN CHAPEL (21), erected under Gregory XIII. from the design of *Michael Angelo*, at a cost of over 80,000 scudi; here, to the right, is the monument (22) of Gregory XVI. (d. 1846), by *Amici* (1854); below it a relief, representing the dissemination of Christianity. Above the altar is the Madonna del Soccorso (23), from the old church of St. Peter, dating from about 1118; under it is the tomb of St. Gregory Nazianzen (d. 390). Under the following arch: right, the tomb (24) of Benedict XIV.; left, altar (25) with the Mass of St. Basilius, after *Subleyras*.

The RIGHT TRANSEPT was used by the Ecumenical Council for its meetings in 1870. By the tribune, three altars with pictures by *Caroselli* (26), *Valentin* (27), and *Nic. Poussin* (28; Martyrdom of St. Erasmus). The originals of the last two are in the Vatican (p. 332).

PROLONGATION OF RIGHT AISLE. Under the arch: right, Monument (29) of Clement XIII. (Rezzonico of Venice, d. 1769), by *Canova*; figure of the pope and the two lions worthy of inspection; left, altar of the Navicella (30) with Christ and St. Peter on the sea, after *Lanfranco*. Right, the CHAPEL OF THE ARCHANGEL MICHAEL (31), the archangel after *Guido Reni*; in a straight direction, St. Petronilla (32), after *Guercino* (p. 235). Under the (left) following arch: right, monument (33) of Clement X. (d. 1676); left, Raising of Tabitha by St. Peter, after *Costanzi* (original, see p. 160). — We now pass the principal tribune, and enter the —

W. DIVISION OF LEFT AISLE. Immediately on the right is the monument (34) of Alexander VIII. (Ottoboni of Venice, d. 1691), by *Arrigo di San Martino*; left, Healing of the lame man by SS. Peter and John (35), after *Mancini*; farther on, right, the altar (36) of Leo I., with a marble relief by *Algardi* (about 1650), representing the Retreat of Attila. Facing the visitor is the CAPPELLA DELLA COLONNA (37), containing a highly revered Madonna from a pillar of the older church. Beneath the altar an ancient Christian sarcophagus (38), with Christ and the apostles in front, containing the remains of Leo II. (d. 683), Leo III. (d. 816), and Leo IV. (d. 855). Turning hence to the left, we first perceive on the right, over the small door (of egress), the unattractive monument (39) of Alexander VII. (d. 1667) by *Bernini*. Opposite is an altar (40) with an oil-painting on slate) by *Fr. Vanni*, Punishment of Simon Magus.

The LEFT TRANSEPT, with its tribune and three altars, is next entered. It contains confessionals for ten different languages, as the inscriptions indicate. By the pillar of St. Veronica, below the statue of St. Juliana, is an elevated seat, whence on high festivals the grand-penitentiary dispenses absolution. Over the first altar on the right, St. Thomas (41), by *Camuccini*; in front of that in the centre, the tomb (42) of the great composer Pier Luigi da Palestrina (1524-94; p. 412), whose works are still performed in St. Peter's; altarpiece, Crucifixion of Peter, after *Guido Reni* (original, see p. 332); left, St. Valeria (43), after *Giov.: Ant. Spadarino*. The portal of grey marble to the right under the following arch (44) leads to the Sacristy (p. 314); above it the monument of Pius VIII. by *Tenerani*. To the left (48), Death of Ananias and Sapphira, after *Roncalli* (original, see p. 160). From this point is best appreciated the collective effect of the dome, tribune, and transepts. Then the CLEMENTINE CHAPEL (45), erected by Clement VIII. (1592-1605): below the altar (46) on the right reposes Gregory I., the Great (590-604); altarpiece after *Andr. Sacchi* (Mass of Gregory the Great; p. 318); facing us, the monument (47) of Pius VII. (d. 1823), by *Thorvaldsen*, erected by Cardinal Consalvi. — We now turn to the left, and perceive below the arch, on the left, the mosaic copy of Raphael's Transfiguration (49), four times the size of the original (p. 331). — Opposite, to the right, begins the —

LEFT AISLE. Here, under the arch on the right, the monument (50) of Leo XI. (d. 1605) by *Algardi*, with a relief of Henri IV of France abjuring Protestantism; left, monument (51) of Innocent XI. (d. 1689) by *Carlo Maratta*, with relief of the delivery of Vienna by King John Sobieski. The large CHOIR CHAPEL (52), gorgeously decorated by *Giac. della Porta* with stucco and gilding, contains the tombstone of Clement IX. (d. 1721); an altar-piece after *P. Bianchi* (Immaculate Conception; original, see p. 160), and two organs. Ceremonies accompanied by beautiful musical performances frequently take place here on Sundays; ladies admitted only when provided with black dress and veil, gentlemen also in black (evening-dress); others must remain outside the railing. — Beneath the next arch, to the right, over the door, is the tomb in which the most recently deceased pope rests until the completion of his tomb and monument elsewhere. To the left, the \*Monument (53) of Innocent VIII. (d. 1492), by *Ant. and Pietro Pollajuolo* (1498). On the right an altar (54) with the Presentation of the Virgin, after *Romanelli* (original, p. 160). The eye of the English traveller will rest with interest upon the monument (55) of Maria Clementine Sobieski (d. 1735 at Rome), wife of James III., the 'Old Pretender', under the arch to the right, over the door which leads to the dome; and upon the tomb (56), to the left, of the last of the Stuarts, by *Canova* (1819), with busts of 'James III.' and his sons Charles Edward and Henry, the last better known as Cardinal York. In the last chapel (57) on the

right is a font consisting of the cover of a sarcophagus from the mausoleum of Hadrian (p. 301). Over the altar, Baptism of Christ, after *Maratta* (original, p. 160). To the left, St. Peter baptizing his gaolers in the Mamertine Prison, after *Passeri*; to the right, Baptism of the Centurion, after *Procaccini*.

The SACRISTY (entrance by the grey marble portal mentioned at p. 313, ground-plan 44; visited most conveniently 9-11 a.m.), erected in 1775 by Pius VI. from the designs of *Carlo Marchionne*, consists of three chapels in a corridor adorned with ancient columns and inscriptions.

At the entrance the statues of (r.) St. Peter and (l.) St. Paul, executed in 1461-62 by *Paolo Romano*, and formerly in the Piazza of St. Peter (p. 306). The central octagonal chapel, SAGRESTIA COMUNE (58), is embellished with eight columns of bigio from the Villa of Hadrian near Tivoli. A chorister ( $\frac{1}{2}$  fr.) may be found here to show the others. Left, the SAGRESTIA DEI CANONICI (59), with the Cap. dei Canonici, altar-piece by *Francesco Penni* (Madonna with SS. Anna, Peter, and Paul), opposite to which is a Madonna and Child by *Giulio Romano*. Adjacent is the —

STANZA CAPITOLARE (60), containing interesting pictures from the old Confessio, by *Giotto*: Christ with Cardinal Stefaneschi; Crucifixion of St. Peter, a good example of Giotto's dramatic power; Martyrdom of St. Paul; on the back, St. Peter enthroned; SS. Andrew, John, Paul, and James; on the predella (by the window), Madonna and Apostles. 'This work alone would entitle Giotto to be regarded as the founder of a new school of painting' (C. & C.). This Stanza also contains fragments of the 'Frescoes by *Melozzo da Forli*' from the former dome of Santi Apostoli (p. 202): angels with musical instruments and several heads of apostles. On the right, the —

SAGRESTIA DE' BENEFIZIATI (61), with a ciborium by *Donatello* (containing a ruined painting by *Memmi*) and an altar-piece by *Muziano*, the Delivery of the Keys. Contiguous is the TREASURY (62) of St. Peter's, containing jewels, an altar-cross and two candelabra by *Ant. Gentili* of Faenza (1582), the cross of the Emp. Justinus (6th cent.), the dalmatica worn by Charlemagne at his coronation, etc. — Over the sacristy are the ARCHIVES of St. Peter's with ancient MSS., e.g. Life of St. George, with admirable miniatures by *Giotto*; also a few classical authors. The archives are shown only by special permission.

The SAGRE GROTTE VATICANE (or crypt), consisting of passages with chapels and altars beneath the pavement of the present church, are not at present open to visitors. Entrance, see ground-plan, a.

The Grotte Nuove, situated under the dome, consist of a corridor in the form of a horseshoe, which encloses the Confessio. In the four great piers which support the dome, steps descend to as many CHAPELS: a. St. Veronica, b. St. Helena, c. St. Longinus, d. St. Andrew. — In the CHAPEL OF SANTA MARIA DE PORTICU (b), to the right by the entrance, is St. Matthew, on the left, St. John, both from the tomb of Nicholas V. (d. 1455); over the altar a Madonna by *Simone Memmi*, from the portico of the old church, much injured. Outside the chapel, on the right, a mosaic: Christ between SS. Peter and Paul, from the tomb of Emp. Otho II. — In the CHAPEL OF SANTA MARIA PREGNANTUM (c), at the entrance, the two SS. James, from the tomb of Nicholas V.; half-figure of Boniface VIII.; angels in mosaic, after *Giotto*. Here, and throughout the whole corridor, are preserved numerous reliefs of the 15th cent. from the tombs of the popes; among them, on the right, a Madonna with St. Peter and St. Paul (h) by *Nino da Fiesole*. Reliefs from the tomb of Paul II. (see below): Hope, Faith, Charity, and the Last Judgment. On the left, by the sides of the entrance to the Confessio, marble reliefs (m) of the martyrdom of SS. Peter and Paul, from the tomb of Sixtus VI. The CONFESSIO, or Chapel of SS.

Peter and Paul, in the centre of the circular passage, is richly decorated with stucco, gold, and jewels. Over the altar, which was consecrated in 1122, are two ancient pictures of St. Peter and St. Paul. The sarcophagus of St. Peter (formerly in the catacombs on the Via Appia, then in the Lateran) has been preserved here since the 15th century.

The Grotte Vecchie are about 147 ft. long and 57 ft. wide. The pavement was originally that of the ancient church, and lies 11 ft. below that of the present church. These vaults contain the tombs of many popes and princes from the old church. In e. those of Nicholas I. (d. 867), Gregory V. (Bruno, a German; d. 999), and Emp. Otho II. (d. at Rome, 983). At the end of f. that of Alexander VI. (d. 1503). In g. those of Hadrian IV. (Nicholas Breakspeare, the only English pope, d. 1159), an old sarcophagus in granite; Pius II. (Æneas Sylvius Piccolomini, d. 1464), an early-Christian sarcophagus; Pius III. (d. 1503); Boniface VIII. (d. 1303); Nicholas V. (Thomas of Sarzana, d. 1455); Paul II. (d. 1471), by *Mino da Fiesole* and *Giov. Dalmata*; Urban VI. (d. 1389); Marcellus II. (d. 1555), in an early-Christian sarcophagus; and Cardinal Fonseca (d. 1422).

For the \*ASCENT OF THE DOME (see pp. 140, 141) a permesso is required, except on Sat., and may be obtained in the 'Rev. Fabbrica di San Pietro', Via della Sagrestia 8 (first floor). Visitors knock at the door in the left aisle (Pl. 55). An easy spiral inclined plane ascends to the roof. The walls bear memorial-tablets of royal personages who have made the ascent. On the roof a number of domes and other small structures are seen, some of which serve as dwellings for the workmen and custodians. The \*View from the roof ranges over the entire city and the Campagna from the Apennines to the sea.

One of the eight octagonal chambers in the piers which support the dome contains a model of the church by *Michael Angelo* and his predecessor *Ant. da Sangallo the Younger*, for admission to which a separate permesso, obtainable by special recommendation only, must be procured.

The DOME rises 308 ft. above the roof, and is 630 ft. in circumference. The visitor will observe the huge hoops of iron by which the dome was strengthened in the 18th cent., when threatening fissures had begun to appear. The gallery within the drum affords a striking view of the interior. An easy staircase ascends between the outer and inner domes to the *Lantern*, which commands a view of the whole church and its environs. A perpendicular iron ladder ascends to the copper ball on the summit, which can contain 16 persons, but affords no view; the ascent is not worth the trouble, and is quite unsuitable for ladies.

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Ascending by St. Peter's, to the left beyond the colonnades (way to the Vatican gallery of statues, see p. 335, and Plan, p. 306), we reach, near the sacristy, a slab in the pavement marking the former site of the obelisk mentioned at p. 306. To the left is the CIMITERO DEI TEDESCHI, the most ancient Christian burial-ground, instituted by Constantine, and filled with earth from Mt. Calvary. In 1779 it was granted to the Germans by Pius VI. Adjacent is the church of *Santa Maria della Pietà* in Campo Santo, adjoining which is the German and Flemish refuge for pilgrims.

Near it is situated the Palace of the Sant' Offizio, or Inquisition

now a barrack. The Congregation of the Inquisition was established in 1542 by Paul III. and this edifice was assigned to it by Pius V.

#### *c. The Vatican.*

The *Vatican Palace*, the largest in the world, was originally a dwelling-house for the popes, erected by Symmachus (p. 300) near the anterior court of the old church of St. Peter, though throughout the whole of the middle ages the papal residence proper was at the Lateran. Additions were made to the Vatican by Eugene III. (1150), Cœlestine III., and Innocent III., but it fell into decay during the absence of the papal court at Avignon (1308-77). When the popes returned to Rome, they at last took up their permanent abode at the Vatican, deserting the Lateran, which had been devastated by a great fire in 1309. After the death of Gregory XI. the first conclave was held in the Vatican in 1378, which resulted in the schism. In 1410 John XXIII. restored the covered passage to the castle of Sant' Angelo. In 1450 Nicholas V. (p. lxv), with a view to render the Vatican the most imposing palace in the world, determined to unite in it all the government-offices and residences of the cardinals. The small portion completed by him, afterwards occupied by Alexander VI. and named *Torre Borgia*, was extended by subsequent popes. In 1473 the *Sistine Chapel* was erected by Sixtus IV., and in 1484-92 the *Belvedere*, or garden-house, by Innocent VIII. Bramante, under Julius II., united the latter with the palace by means of a great court. The *Logge* round the *Cortile di San Damaso* were also constructed by Bramante. In 1540 Paul III. founded the *Pauline Chapel*, and Sixtus V. the *Library* (which divided Bramante's large court into two parts, the *Cortile di Belvedere* and the *Giardino della Pigna*) and the present residence of the popes, which last was completed by Clement VIII. (1592-1605). Urban VIII. began the *Scala Regia* (see below) from Bernini's designs; Pius VI. erected the *Sala a Croce Greca*, the *Sala Rotonda*, and the *Sala delle Muse*; Pius VII. the *Braccio Nuovo* for the sculptures, and Pius IX. closed the fourth side of the *Cortile di San Damaso* by covering and reconstructing the great staircase which leads from the arcades of the piazza into the court. The palace now covers an area of about  $13\frac{1}{2}$  acres, of which about 6 are occupied by the 20 courts, and contains perhaps 1000 halls, chapels, saloons, and private apartments (the common estimate of 11,000 apartments is a mere fable). By far the greater number of these are occupied by collections and show rooms, a comparatively small part of the building being set apart for the papal court. A law passed on 13th May, 1871, secures to the Vatican, the Lateran, and the papal villa at Castel Gandolfo the privilege of exterritoriality.

The PRINCIPAL ENTRANCE to the Vatican (*Portone di Bronzo*) is at the end of the right colonnade of the Piazza of St. Peter, where the Swiss guard is posted (no fee). The ciceroni who proffer their services here are to be avoided; their services are useless.

Straight in front is the Scala Regia, leading to the picture-gallery, etc., see below. The staircase to the right (*Scala Pia*), originally uncovered, but altered by Pius IX., lead to the CORTILE DI SAN DAMASO, a court which derives its name from the fountain of St. Damasus erected here by Innocent X., and sometimes called *Cortile delle Logge* from the Logge of Bramante (p. lxvii) by which it is bounded on three sides. On the right is the wing occupied by the Pope. On the left is a door with the inscription *Adito alla Biblioteca ed al Museo* (available for readers in the library only).

A. CAPPELLA SISTINA. RAPHAEL'S STANZE AND LOGGE. PICTURE GALLERY. RAPHAEL'S TAPESTRIES. APPARTAMENTI BORGIA.

(*Comp. Plan, p. 334.*)

Admission, see pp. 140, 141. *Permesso*, each admitting 5 pers. and available for one day, are obtainable at the top of the Scala Regia (see below), and must be shown on request in the various departments. Sticks and umbrellas must be given up. Gratuity in the Sistine Chapel, 50 c. Catalogue of the picture-galleries and decorative paintings by the *Conservatore Ercole Massi*, in Ital. 2½ fr., Engl. 2½ and 1½ fr., French 1½ fr.

We proceed from the principal entrance (*Portone di Bronzo*, see p. 316) straight on to the SCALA REGIA, a magnificently decorated staircase, with a skilfully treated perspective effect, by Bernini. From the first landing we have a view, to the right, of Bernini's statue of Constantine (p. 309), on a line with the portico of St. Peter's. At the top of the staircase we obtain our permesso and pass through a door to the *Staircase on the Right*, which ascends to the Sala Regia, on the first floor (91 steps). Halfway up a notice-board, on the right, marked 'Camere e Stanze di Raffaello', indicates the approach to the second floor with Raphael's Stanze and Logge (p. 321). On the third floor (accessible from the Logge) is the picture-gallery (p. 330).

SALA REGIA. CAPPELLA SISTINA. SALA DUCALE.  
CAPPELLA PAOLINA.

The **Sala Regia**, an entrance-hall to the Sistine Chapel originally destined for the reception of foreign ambassadors, was begun by *Ant. da Sangallo the Younger* under Paul III., and was completed in 1573. The stucco decorations of the ceiling (at present under restoration) are by *Perino del Vaga*, and those over the doors by *Daniele da Volterra*. The large frescoes, by *Vasari*, *Salviati*, and the *Zuccari*, illustrate the power of the church: Scenes from the Night of St. Bartholomew (the inscription *Strages Hugenotorum*, etc., which was once under them, has been obliterated); Alliance of the Spanish and Venetians with Paul V.; Battle of Lepanto in 1571; Gregory VII. absolving the Emp. Henry IV.; Conquest of Tunis; Gregory XI. returning from Avignon; Alexander III. absolving Fred. Barbarossa. The door in the entrance-wall, to the left, admits to the Sistine Chapel (visitors knock).

The \*\*Sistine Chapel was erected under Sixtus IV. by Giov. de' Dolci after 1473; length 133 ft., width 45 ft., six windows on each side above. Beautifully decorated marble screens enclose the space set apart for religious solemnities. The lower part of the long walls was formerly hung with Raphael's tapestry (p. 332) at festivals, while the upper part is decorated with beautiful \*FRESCOES, executed about 1481-83 by the most celebrated Florentine and Umbrian masters of the period (p. lxv; best light in the morning). These represent incidents from the life of Christ (right) and Moses (left) arranged in the early ecclesiastical manner, in parallel scenes of promise and fulfilment. The two series begin at the altar, and meet on the entrance-wall. Left: 1. (by the altar) Pinturicchio (not Perugino), Moses with his wife Zipporah journeying to Egypt, Zipporah circumcises her son; \*2. Sandro Botticelli, Moses kills the Egyptian, drives the shepherds from the well, kneels before the burning bush; 3. Cosimo Rosselli, Pharaoh's destruction in the Red Sea; 4. C. Rosselli, Moses receives the Law on Mt. Sinai, Worship of the golden calf; 5. S. Botticelli, Destruction of the company of Korah, and of the sons of Aaron; \*6. Luca Signorelli, Moses as a law-giver, Investiture of Aaron, Mourning over the body of Moses, with boldly drawn male figures. — Right: 1. Pinturicchio (not Perugino), Baptism of Christ; 2. S. Botticelli, Sacrifices in cleansing a leper (Levit. xiv. 2-7) and Christ's Temptation (vigorous and finely individualised); \*3. Dom. Ghirlandajo, Vocation of Peter and Andrew, in a dignified and severe monumental style; 4. C. Rosselli, Sermon on the Mount, Cure of the leper; \*5. Perugino (who, according to Vasari, was assisted by Bartol. della Gatta), Christ giving the keys to Peter, one of the master's finest monumental works, in spite of defects in the composition; 6. C. Rosselli, Last Supper. — The frescoes on the entrance-wall — Resurrection of Christ, originally by D. Ghirlandajo, and Contest of the Archangel Michael for the body of Moses, by Salviati — were renewed by Arrigo Fiammingo and Matteo da Lecce by order of Gregory XIII. — On the pillars between the windows 28 popes by Sandro Botticelli, not easily distinguishable. — The place of honour at the altar, before Michael Angelo painted his Last Judgment (p. 321), was occupied by three frescoes by Perugino: the Finding of Moses, Coronation of the Virgin, and Adoration of the Magi.

The \*\*CEILING (p. lxviii; mirrors provided by the custodian; fee) was begun by Michael Angelo on 10th May, 1508, and, as proved by existing documents, completed in October, 1512 (although the master's biographers have stated that he executed the work 'in 22 months'). Whether the ceiling of the Sistine Chapel, or the Stanze of Raphael are to be regarded as the culminating effort of modern art, has long been a subject of controversy. The merit of uniformity of thought and compactness of composition must be added to the ceiling-painting, and these attributes are the more

worthy of admiration, as the subjects of the whole series had not been agreed upon from the outset. The pictorial enrichment of the ceiling was at first to be limited to the figures of the Twelve Apostles, but Michael Angelo, perceiving the poverty of the design, prevailed on the pope to allow him to extend it. In order to connect the different scenes, Michael Angelo invented an imaginative structure with columns, pillars, and cornices in bronze and marble, which rises from the walls, and encloses in the middle of the ceiling (which is vaulted, with a flat surface in the middle) nine sections of different sizes. The lifelike figures which step forth from the architectural members, some of them in their natural colour, and others of a bronze tint, impart to the background such animation and significance, as to render it an admirable introduction to the large central pictures. It is here that the spectator will become fully aware of the importance to a painter of a thorough acquaintance with architectural designs, and of the extent to which Michael Angelo availed himself of such acquaintance.

A description of the CENTRAL SCENES may be given nearly in the words of *Ascanio Condivi*, a pupil of Michael Angelo, who in 1553 wrote the master's life before the death of the latter. — 'In the 1<sup>st</sup> Section of the ceiling (reckoned from the altar), which is one of the smaller ones, you observe in the air God Almighty, who with the motion of his arms separates light from darkness. — In the 2<sup>nd</sup> Section he creates the two great lights of the world, his outstretched right hand touching the sun, and the left the moon. Around him are several angels, one of whom (to the left) hides his face, and presses close to the Creator, as if to screen himself from the baneful influence (dazzling light) of the moon. In the same section God is again represented as engaged in creating the herbs and plants on the earth. He is pourtrayed with such art, that wherever you turn he appears to follow you, showing his whole back down to the soles of his feet, — a very excellent work, proving what can be done by foreshortening. — In the 3<sup>rd</sup> Section God the Lord appears in the air surrounded with angels, regarding the waters, and commanding them to bring forth all those kinds of animals which that element nourishes. — In the 4<sup>th</sup> Section the creation of man is represented, and God is seen with outstretched arm and hand, as if prescribing to Adam what to do, and what to abstain from (more correctly, God causing life to stream through Adam's limbs by touching him with his forefinger). With his other arm he encloses a group of angels (the figure immediately behind the shoulder of the Father bears distinctly female features, and it is a not improbable conjecture that the master meant here to represent the uncreated Eve). — In the 5<sup>th</sup> Section God draws from Adam's side the woman, who with folded hands stretched out towards God, bows herself with a sweet expression, so that it seems she is thanking him, and that he is blessing her. — In the

*6th Section* the Demon, in human form from the waist upwards, and otherwise a serpent, coils himself round a tree; he converses with Adam and Eve, whom he persuades to disobey their Creator, and hands the forbidden fruit to the woman. In the second part of the section you see the pair, driven out by the angel, fleeing terrified and sad from the face of God. — In the *7th Section* the sacrifice of Abel and Cain (rather Noah's thank-offering) is represented. — In the *8th Section* is seen the Flood, with Noah's Ark on the water at a distance, and a few persons clinging to it in hopes of saving themselves. Nearer is a boat crowded with people, which, owing to its undue load, and to the numbers of violent shocks of waves, is already shipping water, and threatening to sink, and it is indeed a strange thing to see the human race perishing so miserably in the waves. Still nearer the eye appears above the water the top of a mountain, where a number of men and women have sought refuge as if on an island; they show different emotions, but they all cower, miserable and terrified, under a tent stretched over a tree, to shelter themselves from the excessive rain. And in this scene the wrath of God is represented with great art, for he sends upon them lightnings, waters, and storms. There is also another mountain-top on the right side with a group of people on it in similar distress, but it would take too long to describe each one of them. — In the *9th Section*, the last, is narrated the story of Noah, who, when lying drunken and naked on the ground, is mocked by his son Ham, but is being covered by Shem and Japheth'. Michael Angelo painted the last-named scenes first, and the figures are on a smaller scale than in the others.

On the lower part of the vaulting are the PROPHETS AND SIBYLS, surrounded by angels and genii. To the left of the altar: 1. *Jeremiah*, in a profound reverie; 2. *Persian Sibyl*, reading; 3. *Ezekiel*, with half-opened scroll; 4. *Erythraean Sibyl*, sitting by an open book; 5. *Joel*, reading a scroll; 6. (over the door) *Zacharias*, turning the leaves of a book; 7. *Delphic Sibyl*, with an open scroll; 8. *Isaiah*, his arm resting on a book, absorbed by divine inspiration; 9. *Cumaean Sibyl*, opening a book; 10. *Daniel*, writing; 11. *Libyan Sibyl*, grasping an open book; 12. (above the Last Judgment) *Jonah*, sitting under the gourd. 'All these are truly wonderful', says Condivi, 'both owing to the attitudes, and to the ornamentation, and the variety of the drapery. But most wonderful of all is the prophet Jonah who sits at the top of the vaulting. His body is foreshortened towards the inside, towards the part nearest the beholder's eye, while the legs project outside, in the more distant part: a marvellous work, for so great is the skill of Michael Angelo in foreshortening and perspective'.

In the pointed arches and lunettes of the vaulting are the ancestors of the Saviour in calm expectation. In the four corner-

arches: on the altar-wall, right, the Israelites in the wilderness with the brazen serpent; left, King Ahasuerus, Esther, and Haman. On the entrance-wall, left, David and Goliath, right, Judith.

In 1534-41 under Paul III., nearly 30 years later than this ceiling, Michael Angelo painted on the altar-wall the \*LAST JUDGMENT, 64 ft. in width and 32 ft. in height (p. lxix). Careful and repeated study alone will enable the spectator to appreciate the details of this vast composition, which is unfortunately blackened by the smoke of centuries, and unfavourably lighted. To fathom the religious views and artistic designs of the talented master is a still more difficult task. On the right of the figure of Christ as Judge hover the saints drawn back by devils and supported by angels, on his left the sinners in vain strive to ascend; above are two groups of angels with the Cross, the column at which Christ was scourged, and the other instruments of his passion; in the centre Christ and the Virgin, surrounded by apostles and saints; below the rising dead is hell, according to Dante's conception, with the boatman Charon and the judge Minos, whose face is a portrait of Biagio of Cesena, master of the ceremonies to Paul III., who had censured the picture on account of the nudity of the figures. Paul IV., who contemplated the destruction of the picture on the same account, was persuaded, instead, to cause some of the figures to be partly draped by *Daniele da Volterra*. Clement XII. caused this process to be extended to the other figures by *Stefano Pozzi* in the 18th cent., whereby, as may be imagined, the picture was far from being improved.

Most of the solemnities at which the Pope officiates in person take place in the Sistine Chapel (see p. 135).

The Sala Ducale, which adjoins the Sala Regia, constructed by *Bernini*, is decorated with frescoes and landscapes by *Bril*. Special permission from the maggiordomo of the Vatican is necessary for a visit to this hall, or to the Pauline Chapel (*Cappella Paolina*), built in 1540 by *Antonio da Sangallo the Younger* for Paul III., also adjoining the Sala Regia. In this chapel are two frescoes by *Michael Angelo*, painted by him in 1542: on the left, the Conversion of St. Paul, on the right, the Crucifixion of St. Peter (p. lxvii). The other pictures are by *Lor. Sabbatini* and *F. Zuccaro*, the statues in the corners by *P. Bresciano*. The chapel is used on the first Sunday in Advent for the *Quarant' Ore*, or exposition of the host during 40 hrs., when, as well as on Holy Thursday, it is brilliantly illuminated.

#### RAPHAEL'S STANZE AND LOGGE. CAPPELLA DI NICCOLO V. PICTURE GALLERY. RAPHAEL'S TAPESTRIES.

*Comp. the Plan, p. 834.*

We ascend the staircase indicated by the inscription mentioned at p. 317, and on the second floor knock at the white door, through which Raphael's Stanze and Logge are entered from the back. — *In front and to the right are two rooms with indifferent modern pictures by Roman artists*, chiefly representing scenes from the *lives of persons canonised by Pius IX.* The room to the right also

contains a picture representing the Relief of Vienna in 1683 by John Sobieski, by *Matejko*, presented by Poles in 1884. We traverse this room, and then a saloon, the *Sala dell' Immacolata*, decorated by *Podesti*, by order of Pius IX., with frescoes relating to the doctrine of the Immaculate Conception of the Virgin, promulgated on 8th Dec., 1854 (comp. p. lxxvi). The magnificent cabinet in the centre, which was presented to Pius IX. in 1878 by the French clergy, contains the text of the dogma, translated into many languages. — The door straight in front of us leads to the first of —

\***Raphael's Stanze.** The frescoes executed by *Raphael* in 1508-1520 in the papal state-apartments (*Stanze* or *Camere*) of the Vatican, by order of the Popes Julius II. and Leo X., are unquestionably the foremost among the creations of the master and are rivalled by no modern works of art in existence except the ceiling-paintings in the Cappella Sistina (p. 318). The work, however, in its entire grandeur had not been planned, nor the task committed to *Raphael* from the outset. Julius II. originally intended these rooms to be decorated in a much simpler style, and he entrusted the task to *Perugino*, *Sodoma*, and other painters of Umbria and Siena. These were joined by the young *Raphael*, who had probably been introduced by *Perugino*, and who soon became so prominent among his fellows, that the work was entrusted to him exclusively. *Raphael* did not, however, live to complete his task, and it was finished by his pupils. The earliest pictures in the first and second stanza are almost the only ones by *Raphael's* hand. For each of these paintings he received 1200 gold scudi (nearly 500*l.*). They were seriously injured during the plundering of Rome in 1527, but were restored by *Carlo Maratta* under Clement XI. (comp. also pp. lix et seq.).

I. *Stanza dell' Incendio*, which we enter first, is the third in chronological order. The frescoes here were completed in 1517, but only the *Incendio del Borgo* was actually executed by *Raphael*; the others were painted from his designs and under his supervision. — The Ceiling Paintings (angels and saints) are by *Perugino*. — The Mural Paintings represent scenes from the pontificates of Leo III. and Leo IV.

Over the window: 1. OATH OF LEO III., sworn by him in presence of Charlemagne (with the gold chain, his back turned to the spectator), in order to exculpate himself from the accusations brought against him, executed by *Perino del Vaga*.

To the right of this, on the exit-wall: 2. VICTORY OF LEO IV. OVER THE SARACENS AT OSTIA, executed by *Giov. da Udine*. The pope is represented as Leo X., accompanied by Card. Giulio de' Medici (Clement VII.), Card. Bibiena, and others. Below: Ferdinand the Catholic, and the Emp. Lothaire.

\*3. INCENDIO DEL BORG, or Conflagration in the Borgo, whence the name of the room. The apparently ungrateful task of painting

a miracle has been executed so happily by the genius of Raphael, that he has presented us with what would be termed in modern language a magnificent genre picture. The traditional incident—the extinguishing of a fire which had broken out in the Borgo, or Vatican quarter, by the sign of the cross made by Pope Leo IV. (9th cent.) in the Loggia of St. Peter's — is placed in the background. The foreground exhibits the terrors of a conflagration, the efforts of the people to save themselves and their goods, and the half-paralysed condition especially of the mothers and other women. We are then transported to the heroic age, by a group in the left corner, representing Aeneas carrying the aged Anchises on his back and accompanied by Creusa and Ascanius, his wife and child. Raphael's object in introducing this group was probably to give an ideal example of filial devotion at a moment of great peril, and also perhaps to arrest the attention of his contemporaries by these well-known figures from the familiar *Aeneid*. The Incendio is unquestionably the most popular picture of the series, and is well adapted to illustrate the superiority of Raphael's art to that of a later period. The antiquarian will also scan with interest the façade of the old church of St. Peter, represented here as it still existed in Raphael's time.

Below: Godfrey de Bouillon and Aistulf.

4. CORONATION OF CHARLEMAGNE in the old Church of St. Peter. Leo III. has the features of Leo X., and the emperor those of Francis I. of France. Below: Charlemagne.

II. \**Stanza della Segnatura*, so named from the fact that the papal indulgences were signed and sealed here. The frescoes in this apartment, begun by Raphael in 1508, at the age of 25, and finished in 1511, were the first works of the master in the Vatican. This room originally contained the private library of Julius II., a fact which explains Raphael's choice of subjects symbolical of the four principal spheres of intellectual life, as then understood. The sections of the vaulting of the apartment had already been arranged by Sodoma.

Ceiling Paintings. 1. THEOLOGY (*divinarum rerum notitia*), a figure among clouds, in the left hand a book, with the right pointing downwards to the heavenly vision in the Disputa beneath; adjacent, the Fall of man. 2. POETRY (*numine afflatur*), crowned with laurels, seated on a marble throne with book and lyre; adjoining it, the Flaying of Maras. 3. PHILOSOPHY (*causarum cognitio*), with diadem, two books (natural and moral science), and a robe emblematical of the four elements; adjoining it, the Study of the heavenly bodies. 4. JUSTICE (*jus suum unicuique tribuit*), with crown, sword, and balance; adjacent, Solomon's Judgment.

Mural Paintings. Under the Theology: 1. THE DISPUTA. This name continues to be applied to this painting, although it is based on a misunderstanding and error. The scene represented is not

dispute about the doctrine of transubstantiation, as commonly supposed. The monstrance with the host on the altar, directing the attention from the assembly of the church on earth to the heavenly assembly, serves as a symbolical link between the two halves of the composition, just as the miraculous Incarnation of Christ unites the earthly with the heavenly sphere. The scene is rather to be defined as the *Glorification of the Christian Faith*. The congregation gathered round the altar, full of religious emotion, and burning with enthusiasm, sees heaven open, disclosing Christ with the heroes of the faith grouped around him. The composition thus consists of two halves, the upper and the lower, whereby not only the heavenward direction of the religious sentiment is clearly indicated, but a definite basis for its formal expression is also obtained. In the upper half is Christ enthroned, attended by the Madonna and the Baptist; above him is the half-figure of God the Father; and below him is the symbol of the Holy Spirit, at each side of whom are two cherubim holding the books of the gospel. A choir of angels forms the background, and angels likewise bear the clouds, on which, a little lower down, the heroes of the Old and New Testament are sitting. These last are arranged alternately, and the heroes of the Old Testament at the same time represent the epochs of the world. To the left of the spectator sit *St. Peter, Adam, St. John the Evangelist, David, St. Lawrence*, and a half-concealed personage from the Old Testament (a prophet?); on the right, *St. Paul, Abraham, St. James, Moses, St. Stephen*, and lastly an armed hero of the Old Testament. — In the lower half the four Fathers of the Church, sitting next to the altar, constitute the historical foundation of the picture; to the left *St. Gregory* and *St. Jerome*; on the right *St. Augustine* and *St. Ambrose*. From a very early period attempts have been made to attach historical names to the other figures, which are supposed to be portraits of theologians. Vasari states that they represent SS. Dominic and Francis, Thomas Aquinas, Bonaventura, Scotus, and Nicholas of Lira. The figure in antique costume beside St. Ambrose, stretching his right hand towards heaven, has been identified with *Petrus Lombardus*, the monk behind St. Augustine with *Thomas Aquinas*, the cardinal with *Bonaventura*, and the two popes with *Anacletus* and *Innocent III*. These, however, are mere conjectures; and as Raphael has clothed these figures in an ideal costume, he seems to desire chiefly to emphasize their purely human psychological traits of character. The artist has also shown his independence by introducing several personages of much later date. To the extreme left, in the background, is *Fra Angelico da Fiesole*, on the right side is the laurel-crowned profile of *Dante*, and, separated from *Dante* by an old man, appears the head of *Savonarola*. In the space below the picture (added by *Perino del Vaga* under *Paul III.*), from left to right: *Heathen sacrifice; St. Augustine*

finding a child attempting to exhaust the sea; the Cumæan Sibyl showing the Madonna to Augustus; allegorical figure of the apprehension of divine things.

Under the Poetry: 2. The PARNASSUS (to the right of the *Disputa*). — This composition is the most perspicuous of the whole series. The spectator will not fail to appreciate the poetical life and exalted sentiment which pervade the picture, while the impression it conveys is at the same time exceedingly pleasing. Raphael has shown consummate skill in adapting his work to the unfavourable character of the space to be covered. *Apollo* sits under laurels playing the violin. This instrument was not chosen by Raphael from ignorance or for the purpose of paying a compliment to Giacomo Sanseconde, a famous violinist of that period, but on the sole ground that the motion of the hand seemed to him more graceful when playing the violin than the lyre. Around Apollo are grouped the nine *Muses*, forming with him a compact central group. On the left is the imposing figure of the blind *Homer*, so inspired by the tones of the god that he begins to sing. Near him are *Dante* and *Virgil*. In the foremost group *Petrarch* and *Sappho* are recognizable, and the front figures in the opposite group are called *Pindar* and *Horace*. The personages behind are evidently contemporaries of Raphael, whose names cannot now be ascertained.

The paintings in grisaille, below, in harmony with the original destination of the room (p. 323), illustrate the legend that a sarcophagus filled with Latin and Greek books was found on the Janiculum in 181 B.C. (left painting) and that the consuls caused the Latin books to be preserved, but the Greek books to be destroyed as hostile to religion (right painting).

Under the Philosophy: 3. The so-called SCHOOL OF ATHENS (a name not originally applied to the work), the companion to the *Disputa*, not only in point of situation, but with respect to its subject likewise. There we are introduced to a congregation of believers, here to an *Assembly of Scholars*. The scene is not divided between heaven and earth, as in the case of the *Disputa*, but is confined to earth alone; while at the same time, as in the *Disputa*, a gradation of knowledge, from the imperfect empirical to the perfect and universal, is suggested. A flight of steps leads to an open colonnade, crowned with a dome at the back (supposed to have been designed by Bramante), which forms the most admirable temple of knowledge ever created. *Apollo*, *Minerva*, and numerous gods adorn the niches. *Plato* and *Aristotle*, the princes in the realm of thought, whom the Renaissance especially revered, surrounded by a numerous train, approach the steps which descend to the foreground, where, in contrast to the pure philosophers, is a crowd of representatives of the empirical sciences, of geometry, arithmetic, astronomy, and music. Such are the two main contrasts presented by the picture, and with them are combined a gradual

raising of the sentiments and aspirations from mere mechanical learning and teaching, copying, meditating, and disputing, to the glorious revelation of the truth, as embodied in the 'divine Plato'. To these general features Raphael imparted the warmth of life and individuality by interweaving with the scene a number of ancient Greek and other personages, in conformity with the prevalent aims of his contemporaries, who were enthusiastic admirers of the antique. He by no means intended, as has been supposed, to give a complete picture of the development of Greek philosophy, but he merely introduced various popular characters of antiquity, with a view to direct the spectator's imagination into the proper channel, and, as it were, to localize a scene which would otherwise have been too general and abstract. Besides Plato and Aristotle, the faces of the bald *Socrates* (above, to the left), and of *Diogenes* lying on the steps, are unmistakable. *Ptolemy* (who from having been mistaken for one of the kings of that name is furnished with a crown), and *Zoroaster* with the globe in the foremost group on the right, are easily recognised. The names of the other figures are merely conjectural. The bearded old man in the corner to the left, in profile, is supposed to be *Zeno*, the Stoic; the vine-wreathed figure beside him, holding a book, is perhaps *Epicurus* or *Democritus*. The Oriental, who bends over the writing *Pythagoras*, is *Averrhoes* (or, perhaps, *Hermes Trismegistus*). By the base of a column sits *Empedocles*, who is also looking towards the tablet of Pythagoras. The figure resting his foot on a block of marble is either *Anaxagoras* or *Xenocrates*. Lastly, the isolated figure in the foreground, terminating the group to the left, is supposed to be *Heraclitus*. In the *Socrates* group above is a youthful warrior, representing either *Alcibiades* or *Xenophon*, and the figure behind the warrior, beckoning to *Socrates*, is said to be *Chrysippus*. No clue, however, has yet been discovered to the names of the figures in the corresponding group to the right, in the upper part of the picture. Raphael has introduced several of his contemporaries into this picture. Thus, the handsome youth in the foremost group to the left, bears the features of *Francesco Maria della Rovere*, Duke of Urbino; the geometer with the compasses, to the right, is a portrait of *Bramante*; and the youth bending forward with outstretched arms is *Duke Frederick II. of Mantua*. We are also introduced to *Raphael* himself, who enters the assembly from the right, accompanied by his teacher *Perugino* (or *Sodoma*?).

Below this picture, in different shades of brown, by *Perino del Vaga* (from left to right): Allegorical figure of Philosophy; *Magi* conversing about the heavenly bodies; Siege of Syracuse; Death of *Archimedes*.

*Under the Justice:* 4. Over the window the three cardinal virtues: Prudence with double visage looking to the future and the past; right, Temperance; left, Fortitude. Below, at the side

of the window, the *Administration of Canon and Civil Law*; right, Gregory IX. (with the features of Julius II.) presenting the *Decretals* to a jurist (surrounded by numerous portraits; to the left in front Card. de' Medici, afterwards Leo X.). Below (by *Perino del Vaga*): Moses brings the tables of the Law to the Israelites; left, Justinian entrusts the Roman Code to Tribonian. In the space beneath: Solon's address to the Athenian people (?).

III. \**Stanza d'Eliodoro*, the frescoes of which were painted in 1511-14, almost wholly by Raphael's own hand. The advance of the master in technical freedom and precision is easily recognizable in the execution of these paintings.

The Ceiling Paintings (sadly damaged) from the Old Testament, probably by *Giul. Romano*: Jehovah appears to Noah, Jacob's Vision, Moses at the burning bush, Sacrifice of Isaac.

The Mural Paintings, from the first of which the saloon derives its name, represent the triumph and divine protection of the church, in connection with the age of the warlike Julius II. and the elevation of Leo X. Below the Moses: 1. **MIRACULOUS EXPULSION OR HELIODORUS** from the Temple at Jerusalem by a heavenly horseman (*Maccab.* ii, 3), being an allusion to the deliverance of the States of the Church from their enemies. On the right, beneath the powerful horse, whose rider is followed by two attendants armed with scourges, Heliodorus lies on the ground; one of his companions attempts to defend himself, a second shouts, a third is securing his booty; in the background the high-priest Onias praying; to the left in the foreground women and children, and Pope Julius II. on his throne (the foremost of the two chair-bearers is the celebrated engraver *Marcantonio Raimondi*). This composition is remarkable for its vigour of expression.

Below the Sacrifice of Isaac: 2. **THE MASS OF BOLSENA**. An unbelieving priest is convinced of the truth of the doctrine of transubstantiation by the bleeding of the host (comp. p. 82), in allusion to those doubting the infallibility of the church; below are women and children; opposite the priest, Julius II. kneeling with calm equanimity; the wrathful cardinal is Raffaelo Riario (founder of the Cancelleria). This work is probably the most perfect of Raphael's frescoes with respect to execution.

Below Noah: 3. **ATTILA REPULSED FROM ROME BY LEO I.**, in allusion to the expulsion of the French from Italy after the battle of Novara in 1513. The pope, with the features of Leo X., is seated on a white mule, around him cardinals and attendants on horseback, above him St. Peter and St. Paul enveloped in a brilliant light, and visible only to Attila and his Huns, who are struck with terror at the apparition.

Below Jacob's Vision: 4. **THE LIBERATION OF ST. PETER**, in three sections. Over the window St. Peter in the dungeon sleeping.

between the watchmen is being awakened by the angel; right, he is conducted away; left, the watchmen awake.

Under the pictures are painted eleven Caryatides and four Hermae in grisaille. They are symbolical of a life of peace, and bear the distinct impress of Raphael's inventive genius, notwithstanding considerable restoration. The paintings in different shades of brown between these, of similar import with the large figures, have been still more freely retouched.

**IV. Sala di Costantino.** The pictures of this saloon were executed under Clement VII. (Giulio de' Medici) after 1520, the date of Raphael's death, by *Giulio Romano*, aided by *Francesco Penni* and *Raffaello dal Colle*. It has been supposed that the allegorical figures of Urbanity and Justice, which strange to say are in oil, were painted by Raphael's own hand; but it appears, from letters of Sebastiano del Piombo (who sought an interest in the work after Raphael's death) to Michael Angelo, that in 1520 one figure only was painted in oil by Raphael's pupils as an experiment and that the objects to be depicted were not finally agreed upon at the time of Raphael's death, or, at least, that they underwent many changes during their execution. Preliminary sketches had been made by Raphael himself, particularly for the Battle of Constantine.

On the long wall: 1. **BATTLE OF CONSTANTINE** against Maxentius at Ponte Molle (p. 368), the emperor advancing victoriously, behind him flags with the cross, Maxentius sinking in the river, flight and defeat on all sides, painted by *G. Romano*. This fine composition is full of expression and vigour, but the colouring is less successful. — On the left side of the picture Sylvester I. between Faith and Religion; on the right Urban I. between Justice and Charity.

2. **BAPTISM OF CONSTANTINE** by Sylvester I. (with the features of Clement VII.) in the baptistery of the Lateran, by *Francesco Penni*. To the left of this: Damasus I. between Prudence and Peace; right, Leo I. between Innocence and Truth.

3. (on the window-wall) **ROME PRESENTED BY CONSTANTINE TO SYLVESTER I.**, by *Raffaello dal Colle*; left, Sylvester with Fortitude, right, Gregory VII. (?) with Power (?).

4. **CONSTANTINE'S ADDRESS** to his warriors regarding the victorious omen of the cross, designed by Raphael (?), and executed by *G. Romano*, who added the dwarf (perhaps Gradasso Berettai of Norcia, dwarf of Card. Hippolytus de' Medici) and several other figures. — On the left, St. Peter between the Church and Eternity; right, Clement I. between Moderation and Urbanity. — The scenes below are from the life of Constantine, designed by *G. Romano*.

The **CEILING**, completed under Sixtus V., is adorned with an **allegory** of the triumph of Christianity over paganism. In the **dentives** are Italian landscapes, with corresponding allegorical **es** in the lunettes.

One of the custodians of this saloon shows (see pp. 140, 141) the neighbouring *\*Cappella di Niccolò V.* ('Cappella di Beato Angelico'), erected by Nicholas V. and decorated by *Fra Angelico da Fiesole* with frescoes from the lives of SS. Lawrence and Stephen. They are the last and maturest works of that master, executed about 1450-55, restored under Gregory XIII. and Pius VII.

The *UPPER SERIES* represents scenes from the life of St. Stephen: 1. (to the right of the window) Stephen consecrated deacon by Peter; 2. He distributed alms as deacon; \*3. He preaches; 4. He is brought before the council at Jerusalem; 5. He is dragged away to his martyrdom; 6. His death by stoning. — *BELLOW*, in the same order, scenes from the life of St. Lawrence: 1. Consecrated deacon by Sixtus II.; 2. Sixtus (with the features of Nicholas V.?) gives him treasures for distribution among the poor; 3. Distribution of the same; 4. The saint is condemned by the emperor; \*5. He converts his gaoler; 6. His martyrdom. Also on the wall below: 1. St. Bonaventura, r. St. John Chrysostom. In the vaulting: 1. St. Augustine, r. St. Gregory. On the lower part of the right wall: 1. St. Athanasius, r. St. Thomas Aquinas. On the vaulting: 1. St. Leo, r. St. Ambrose. On the ceiling the Four Evangelists. Though thus in immediate proximity to the boundless energy of Michael Angelo and the lovely forms of Raphael, the frescoes of Fra Angelico yet hold their ground in virtue of their air of perfect devotion, calm contemplative worship, and prayerful mood.

**\*\* Raphael's Logge** (admission, see pp. 140, 141). Leaving the Sala di Costantino, we proceed to the second floor of the logge which enclose the Cortile di San Damaso (comp. ground-plan, p. 334), the W. (right) wing of which was embellished with stucco mouldings, painted enrichments, and ceiling-paintings, from designs by Raphael and under his superintendence, by *Giulio Romano*, *Giovanni da Udine*, and others of his pupils. The logge were originally open, and the paintings have therefore suffered seriously from exposure to the air, but since 1813 they have been protected by windows of glass. The stucco work and the painted ornamentation are by *Giov. da Udine*, and its style has manifestly been influenced by the antique works of the kind which had been found a short time previously in the Thermae of Titus (p. 259). (*Giov. da Udine* also decorated the logge on the first floor, p. 334.) Amongst the ceiling-paintings after Raphael's designs those in the first vault are by *Giulio Romano*, the others by *Francesco Penni*, *Perino del Vaga*, *Polidoro da Caravaggio*, and others. Each of the 13 sections of the vaulting contains four Biblical scenes in quadrangular borders, which are together known as '*Raphael's Bible*'. All these compositions display rare fertility of invention and gracefulness of treatment (20 c. to the custodian who opens the door).

**CEILING PAINTINGS.** The first twelve vaults contain scenes from the Old, and the thirteenth scenes from the New Testament. We begin to the right of the principal approach, i. e. the side opposite the present entrance. I. (over the door) 1. Separation of light from darkness; 2. Separation of land from sea; 3. Creation of the sun and moon; 4. Creation of the animals. — II. 4. Creation of Eve; 1. The Fall; 2. Banishment from Paradise; 3. Adam and Eve working (injured). — III. 1. Noah building the ark; 2. Deluge; 3. Egress from the ark (injured); 4. Noah's sacrifice. — IV. 1. Abraham and Melchisedek; 3. God promises Abraham posterity (injured); 4. Abraham and the three angels; 4. Lot's flight from Sodom. — V. 1. O.

appears to Isaac; 3. Abimelech sees Isaac caressing Rebecca; 2. Isaac blesses Jacob; 4. Esau and Isaac. — VI. 1. Jacob's vision of the ladder; 2. Jacob and Rachel at the well; 3. Jacob upbraids Laban for having given him Leah (injured); 4. Jacob on his journey. — VII. 1. Joseph relates his dream to his brethren; 2. Joseph is sold; 3. Joseph and Potiphar's wife; 4. Joseph interprets Pharaoh's dream. — VIII. 1. Finding of Moses; 2. Moses at the burning bush; 3. Destruction of Pharaoh in the Red Sea; 4. Moses strikes the rock for water. — IX. 1. Moses receiving the tables of the Law; 2. Adoration of the golden calf, Moses breaks the tables; 3. Moses kneels before the pillar of cloud (injured); 4. Moses shows the tables of the Law to the people. — X. 1. The Israelites crossing the Jordan; 2. Fall of Jericho; 3. Joshua bids the sun stand still during the battle with the Ammonites; 4. Joshua and Eleazar dividing Palestine among the twelve tribes. — XI. 1. Samuel anoints David; 2. David and Goliath; 4. David's triumph over the Syrians; 3. David sees Bathsheba. — XII. 1. Zadok anoints Solomon; 2. Solomon's Judgment; 4. The Queen of Sheba; 3. Building of the Temple (injured). — XIII. 1. Adoration of the Shepherds (injured); 2. The wise men from the East; 3. Baptism of Christ; 4. Last Supper.

**STUCCO MOULDINGS.** Among these the charming small reliefs in the arches of the windows of the first section should be noticed as examples of the whole. Here to the left, above, is perceived Raphael, sitting and drawing, with a grinder of colours below him. Lower down are a number of his pupils busied in executing their master's designs, and below them Fama, who proclaims the celebrity of the work. On the right an old bricklayer is seen at work, and there is a similar figure on the right jamb of the 2nd window, both evidently portraits. In the medallions and smaller panels on the pilasters, which are decorated with grotesques, numerous antique sculptures (reliefs from Trajan's Column, Apollo Belvedere, etc.) and also works by Raphael and Michael Angelo (Adam and Eve, Prophet Jonah in Santa Maria del Popolo, the lower figures in the Sistine Chapel, etc.) are copied on a small scale. Raphael apparently permitted his pupils to make free use of their studies. The whole affords a charming picture of the life and habits of the artists during the execution of the work.

The decoration of the two other wings of the logge of this story, with stucco work by *Marco da Faenza* and *Paul Schor*, and paintings by artists of the 16th and 17th cent., is very inferior to the above described works of Raphael's period. — Immediately to the left of the exit from the Sala di Costantino, in the N. (first) wing, is the approach to the picture-gallery; we ascend the stairs, and enter the first door on the left.

The \*\*Picture Gallery of the Vatican was founded by Pius VII. by collecting the pictures given back by the French in 1815, most of which had been taken from churches, and by adding others. This gallery is inferior to the great Roman private collections in the number of its works alone, but it contains a few masterpieces of the first rank and almost no work that is not good. — The permesso is given up here. The pictures are furnished with notices of the subjects and the names of the artists. Catalogue, see p. 317.

I. Room. On the left: *Guercino*, John the Baptist; \**Leonardo da Vinci*, St. Jerome, dead-colouring, in shades of brown, evidently a study of strong perspective, probably painted about 1480; \**Raphael*, Annunciation, Adoration of the Magi, Presentation in the Temple, predelle to the Coronation of Mary (p. 332); *Fra Angelico da Fiesole*, Scenes from the life of St. Nicholas of Bari; *Guercino*, Christ and Thomas; *Franc. Francia* (?), Madonna with St. Jerome;

*Murillo* (?), Martyrdom of St. Peter Arbues. — Window-wall: *Carlo Crivelli*, Dead Christ with Mary, St. John, and Mary Magdalen; *Garofalo*, Madonna with SS. Joseph and Catharine. — On the entrance-wall: *Mantegna* (more probably *Bart. Montagna*?), Mary Magdalen anointing the Dead Christ; *Murillo*, Adoration of the Shepherds; *Murillo*, Betrothal of St. Catharine; *Franc. Cossu* (not *Benozzo Gozzoli*), Miracles of St. Hyacinth, the predella of an altar-piece the central portion of which is in London and the wings in Milan; *Perugino*, SS. Benedict, Scholastica, and Placidus; \**Fra Angelico*, Small Madonna with angels on a gold ground; *Bonifazio*, Madonna with St. John and St. Catharine, and St. Peter and St. Paul. — Exit-wall: \**Raphael*, Faith, Hope, and Charity, three charming female figures, predella of the Entombment (p. 185), in grisaille (1507).

II. Room. On the right: \**Domenichino*, Communion of St. Jerome, one of his best works (1614). — Opposite the window: \*\**Raphael*, Madonna of Foligno, 1512; in the background the town of Foligno, into which a bomb falls; to the right, below, St. Jerome recommends to the Madonna Sigismondo Conti, secretary of Julius II., who ordered the painting for Santa Maria in Araceli, whence it was transferred to Sant' Anna delle Contesse in Foligno in 1565 (comp. p. 228); to the left St. Francis of Assisi, and John the Baptist. 'In its striking vigour, the lifelike individuality of its portraits, and the powerful and delicately-blended colouring the Madonna of Foligno far surpasses all Raphael's earlier oil-paintings'. The transference of the picture from wood to canvas, effected at Paris, whither the picture had been carried during the wars of the Revolution, has necessitated a little restoration. — \*\**Raphael*, The Transfiguration, his last great work, painted for Card. Giulio de' Medici (afterwards Clement VII.), and preserved down to 1797 in San Pietro in Montorio (p. 362). The upper part is by Raphael's own hand: Christ hovering between Moses and Elias; Peter, James, and John prostrate on the ground, dazzled by the light. The figures, to the left, in an attitude of adoration, are St. Lawrence and St. Stephen. The lower half (much darkened by age), where the other disciples are being requested to heal the possessed boy, was executed by *Franc. Penni* and *Giulio Romano* (about 1522).

III. Room. On the entrance-wall: *Titian*, Portrait of Nic. Marcello, Doge of Venice (1473-74), not painted from life, but full of individuality, and a good specimen of the ugliness common in portraits of the period, which at once repels and attracts the spectator. On the right: \**Titian*, 'Madonna of San Niccold de' Frari', completed in 1523, and carried about 1770 to Rome, where the rounded upper part of the picture was cut off. The energetic fidelity of the colouring, the dignity of the design and forms, and the lofty gravity of the whole composition renders this one of the most important works of the master's middle period. *Guercino*, St. Margaret of Cortona.

— Right long-wall: *Spagnoletto*, Martyrdom of St. Lawrence; *Guercino*, Mary Magdalen; *Bern. Pinturicchio*, Coronation of the Virgin, painted for the church della Fratta at Umbertide, 1503; below are the Apostles, St. Francis, St. Bonaventura, and three Franciscans. — *Perugino*, Resurrection, probably painted with some assistance from *Raphael* when a youth; the sleeping soldier to the right is said to be Raphael's portrait, the one fleeing to the left that of Perugino. — Coronation of the Virgin, designed by *Raphael* for the monastery of the Madonna di Monte Luce near Perugia, the upper half painted by *G. Romano*, the lower by *Francesco Penni* in 1525; *Lo Spagna*, Adoration of the infant Christ (formerly in La Spineta near Todi). — \**Raphael*, Coronation of the Virgin, painted in 1503 in Perugino's school, for San Francesco at Perugia; \**Perugino*, Madonna on a throne with Laurentius, Ludovicus, Herculanus, and Constantius, the guardian saints of Perugia, painted in 1496. Altar-piece (14th cent.) in three sections, representing the Coronation of the Virgin, the Nativity, and the Adoration of the Magi. — End-wall: \**Caravaggio*, Entombment, one of the ablest works of the Naturalistic School. — Window-wall: *Sassoferrato*, Madonna; *Niccolò (Alunno) da Foligno*, Crucifixion of Christ and Coronation of the Virgin, two altar-pieces in several sections. Between these: \**Melozzo da Forlì*, Fresco from the former library of the Vatican, representing Sixtus IV., the founder, with Card. Giul. della Rovere (Julius II.) and Girolamo Riario; before him kneels Platina, prefect of the library.

IV. Room. Entrance-wall: *Valentin*, Martyrdom of SS. Proculus and Martinianus; *Guido Reni*, Crucifixion of St. Peter; *N. Poussin*, Martyrdom of St. Erasmus (mosaic copies of these three in St. Peter's). — Right wall: *Fed. Baroccio*, Annunciation; *A. Sacchi*, Mass of Gregory the Great (from St. Peter's); \**Baroccio*, St. Michelina. — Window-wall: *Moretto*, Madonna with SS. Jerome and Bartholomew; *Paolo Veronese*, Vision of St. Helena. — Left wall: *Guido Reni*, Madonna, with SS. Thomas and Jerome below; *Correggio*(?), Christ in a nimbus; *A. Sacchi*, St. Romuald.

Among the treasures of the Vatican, in the domain of painting, must also be reckoned \*Raphael's Tapestry, exhibited along with some other tapestries in the *Galleria degli Arazzi*, adjoining the *Galleria dei Candelabri* (p. 387), and accessible on Wed., 10-3. The tapestry was executed from cartoons drawn by *Raphael* in 1515 and 1516, seven of which were purchased in Flanders by Charles I. of England, and are now exhibited in the South Kensington Museum. These designs, derived from the history of the *New Testament*, are among the most admirable of the great master's works (p. lxxii). Each piece of tapestry, wrought at Brussels (not, as formerly supposed, at Arras, the cradle of the handicraft) with great skill in wool, silk, and gold, when complete cost about 7000.

They were originally intended to cover the lower and unpainted part of the walls in the Sistine Chapel, and were exhibited there for the first time on St. Stephen's Day, 1519. During the plundering of Rome in 1527 the tapestry was carried off and seriously injured, but it was restored to Julius III. in 1553. In 1798 it fell into the hands of the French, and was sold to a Genoese Jew, from whom it was repurchased by Pius VII. in 1808. It is now sadly damaged and faded, especially in the flesh tints. The numerous other copies in tapestry of these cartoons, of which the oldest are in Berlin and others in Loreto, Dresden, Paris, and Vienna, testify to the widespread admiration which they excited.

The MARGINAL SCENES in bronze-colour partly represent scenes from the life of Leo X. when Cardinal de' Medici. The decorations which surround the principal designs are chiefly by Raphael's pupil *Giovanni da Udine*. The following are the PRINCIPAL SCENES. 1st Section: to the left, \*1. St. Peter receiving the keys ('feed my lambs'); \*2. Peter healing the lame man in the Temple; \*3. The people of Lystra about to sacrifice to Paul and Barnabas; \*4. Paul preaching at Athens. Fragment of a representation of Elymas the Sorcerer struck with blindness. — 2nd Section: 5. Christ appearing to Mary Magdalene; 6. Supper at Emmaus; 7. Presentation of Christ in the Temple; 8. Adoration of the Shepherds; 9. Ascension; 10. Adoration of the Magi. — 3rd Section: 11. Resurrection; 12. Descent of the Holy Ghost. — We return by the other side: 13. Religion between Justice and Mercy; 14. 'Feed my lambs'; 15. Massacre of the Innocents (on three pieces); 16. Bearing of the Cross, a small Dutch tapestry after Raphael's design; \*17. Death of Ananias; 18. Coronation of the Virgin; \*19. Conversion of St. Paul; \*20. Stoning of Stephen; \*21. Miraculous Draught of fishes; 22. St. Paul in prison at Philippi. Those indicated with asterisks are from the cartoons of Raphael (two others are wanting). The rest were executed from cartoons prepared by his pupils after his death, some of them from small sketches by the master; the Adoration of the Shepherds, the Ascension, and the Massacre of the Innocents seem most in his style. This second series of tapestries was intended for the great Consistorial Hall.

The gallery of the tapestry is adjoined by the *Galleria Geografica*, a corridor with maps, 160 yds. long, designed by the Dominican *Ignazio Dante*, and executed by his brother *Antonio* under Gregory XIII. in 1580; ceiling-paintings by *Tempesta* and others; also a number of ancient busts, some of them valuable.

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The \*Appartamenti Borgia, situated on the first floor, below the stanze of Raphael, were re-opened to the public in 1897. Admission, see pp. 140, 141; no charge is made, but tickets of admission are issued only with tickets (1 fr.) for the collection of antiquities. We proceed to the end of the Museo Chiaramonti (p. 343), thence follow the Galleria Lapidaria (p. 345) straight on, and descend a few steps to the first floor of the Logge (p. 329). Immediately to the right is the entrance to the Appartamenti.

The Appartamenti Borgia, so called from the family name of Pope Alexander VI., were allowed to fall into neglect after the 16th cent., but in 1889-97 they were skilfully restored by L. Seitz, at the command of Leo XIII. These apartments, decorated by Pinturicchio, rank for brilliancy of colouring side by side with the

chapter-library at Siena, which is frescoed by the same master. The majolica pavement has been restored in harmony with ancient fragments preserved in the Museo Industriale at Naples and Canta-galli's factory at Florence.

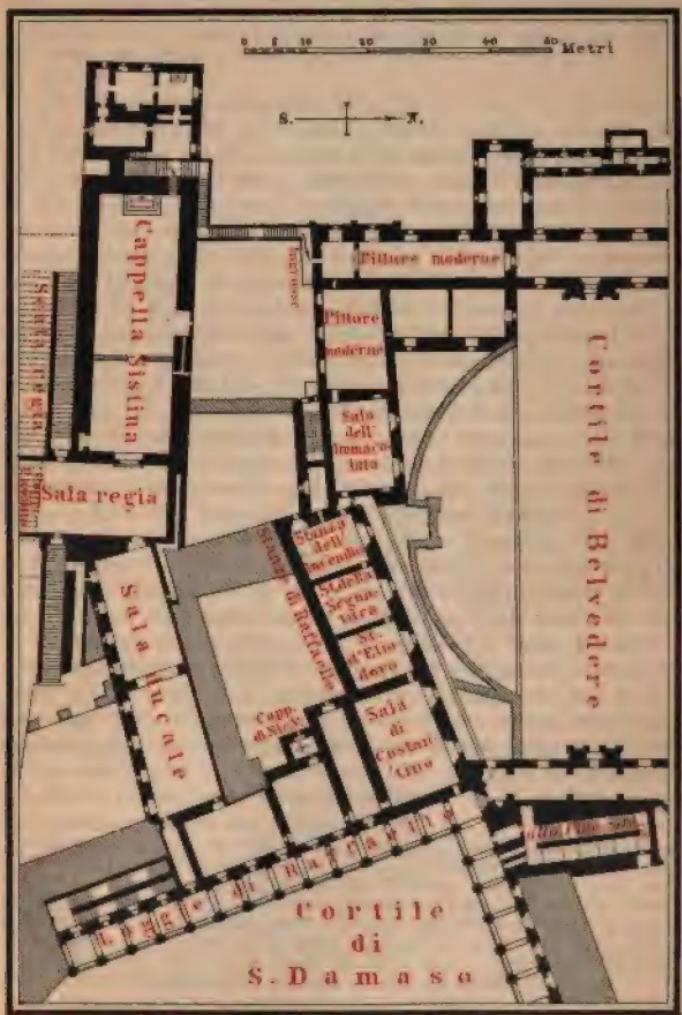
Room I (Room of the Popes). The stucco ornamentation on the roof and the frescoes of constellations are by *Giovanni da Udine* and *Perino del Vaga*. The tapestry on the walls represents the myth of Cephalus and Procris. In front of the rear-wall is placed a bust of Leo XIII., by *Ugolini*. In the left corner is the armour of Julius II., in the right corner that of Charles of Bourbon (comp. p. 302). The door in the window-wall, with Biblical scenes in inlaid wood, is a modern copy of one of the doors at Perugia by *Damiano of Bergamo* (comp. p. 64).

Room II is adorned with \*Frescoes by *Pinturicchio*. On the ceiling are medallions with bust-portraits of popes. On the walls, beginning at the left of the back-wall: Annunciation, Nativity, Adoration of the Magi, Resurrection (to the left kneels Alexander VI.), Ascension, Pentecost, Assumption. The Apis-bull, which frequently recurs in the stuccoornamentation of this and the following room, is a reference to the arms of the Borgias (comp. p. xlvi).

Room III has farther \*Frescoes by *Pinturicchio*. On the ceiling is the legend of Isis, Osiris, and the Apis-bull (see above). Above the door is a medallion of the Madonna. On the back-wall: \*St. Catharine of Alexandria disputing before Emp. Maximianus (in the background appears the Arch of Constantine). Entrance-wall: Legends of St. Juliana or St. Susanna, on the left, and of St. Barbara, on the right. Exit-wall: on the left, SS. Paul and Antony, the hermits, in the Theban desert; on the right, the Visitation. Window-wall: Martyrdom of St. Sebastian (to the right appears the Colosseum). Three small early-Flemish tapestries are also exhibited here, the finest being the Betrothal of St. Catharine, on the entrance-wall. The handsome benches with inlaid wood were brought from the library of Sixtus IV. and Sixtus V.

Room IV is adorned by *Pinturicchio* with allegorical frescoes of the seven liberal arts. Beginning on the entrance-wall: Grammar, Logic, Rhetoric, Geometry, Arithmetic, Music, and Astronomy. The chimney-piece, executed by *Simon Mosca* from a drawing by *Sansovino*, was brought from the Castello Sant' Angelo. To the right are some remains of the original majolica pavement.

Room V (Room of the Credo), like the following, belongs to the Torre Borgia (p. 316). The ceiling-frescoes, representing the Apostles with the Creed, were perhaps executed by *Pietro d'Andrea of Volterra*. The mural decorations of painted canvas in Rooms V and VI are nearly all modern.—Room VI. On the ceiling, Prophets and Sibyls. Fine tapestry, representing the Crucifixion.





B. ANTIQUITIES: MUSEO PIO-CLEMENTINO. MUSEO CHIARAMONTI.  
BRACCIO NUOVO. EGYPTIAN MUSEUM. ETRUSCAN MUSEUM.

ADMISSION, see pp. 140, 141. — A short CATALOGUE by *Ercole Massi*, in English (2½ fr.), French, or Italian (2 fr.) may be bought at the entrance.— Comp. also *Helbig & Reisch*, Antiquities in Rome, vol. I, pp. 1-285, II, pp. 264-414.

The VATICAN COLLECTION OF ANTIQUITIES, the finest in the world, was begun by the Popes Julius II., Leo X., Clement VII., and Paul III. in the *Belvedere* and the galleries added by Bramante under Julius II. But only a few of the present masterpieces, such as the Torso of Hercules, the Apollo Belvedere, and the Laocoön, date their appearance in the Vatican from that period. By far the greater portion of the collection made by these art-loving popes was scattered by their successors in the second half of the 16th cent., especially by Pius V., and some of their treasures were even presented to foreign collections. Clement XIV. (Ganganelli, 1769-74) determined to institute a more extensive collection, in consequence of which the *Museo Pio-Clementino* arose under him and his successor Pius VI. This museum was arranged by the celebrated *E. Q. Visconti*. It was despoiled of its costliest treasures by the French in 1797, but most of these were restored in 1816. Pius VII. added the *Museo Chiaramonti*, and in 1821 the *Braccio Nuovo*; and Gregory XVI. the *Egyptian* and the *Etruscan Museum*.

The ENTRANCE is on the W. side of the palace, not far from the N.W. corner. Approaching from the Borgo, we cross the Piazza San Pietro, proceed to the left of the great flight of steps of St. Peter's through the passage under the portico, walk round the whole of St. Peter's (comp. also plan, p. 304), and then, between the Vatican Gardens and the palace, reach the gate under the Sala della Biga. (This point may be reached by carriage, so that it is not necessary for visitors to alight in the Piazza of St. Peter, as the drivers sometimes pretend.) We turn to the right at the ticket-office, and ascend the steps to the left, entering the museum by the *Sala a Croce Greca*, described below. (The glass-door opposite the staircase leads to the *Library*, p. 350.)

The iron gate to the left at the foot of the steps opens upon a terrace (not always accessible to visitors) which commands a glimpse of '*Il Boscareccio*', or the larger Garden of the Vatican, which is closed to the public. The garden extends to the walls of the Leonine city, and is beautifully laid out in the Italian style. To the left of the entrance, at the base of an eminence planted with trees, stands the *Casino del Papa*, built by *Pirro Ligorio* in 1560. The *Casino di Leone XIII.*, where the Pope spends the hot days of summer, is situated on the top of this eminence.

MUSEO PIO-CLEMENTINO. MUSEO CHIARAMONTI. BRACCIO NUOVO.

*The \*\*Museo Pio-Clementino*, the real nucleus of the Vatican collection, contains several of the most celebrated antiques. It is divided into 11 departments, denoted by Roman numerals.

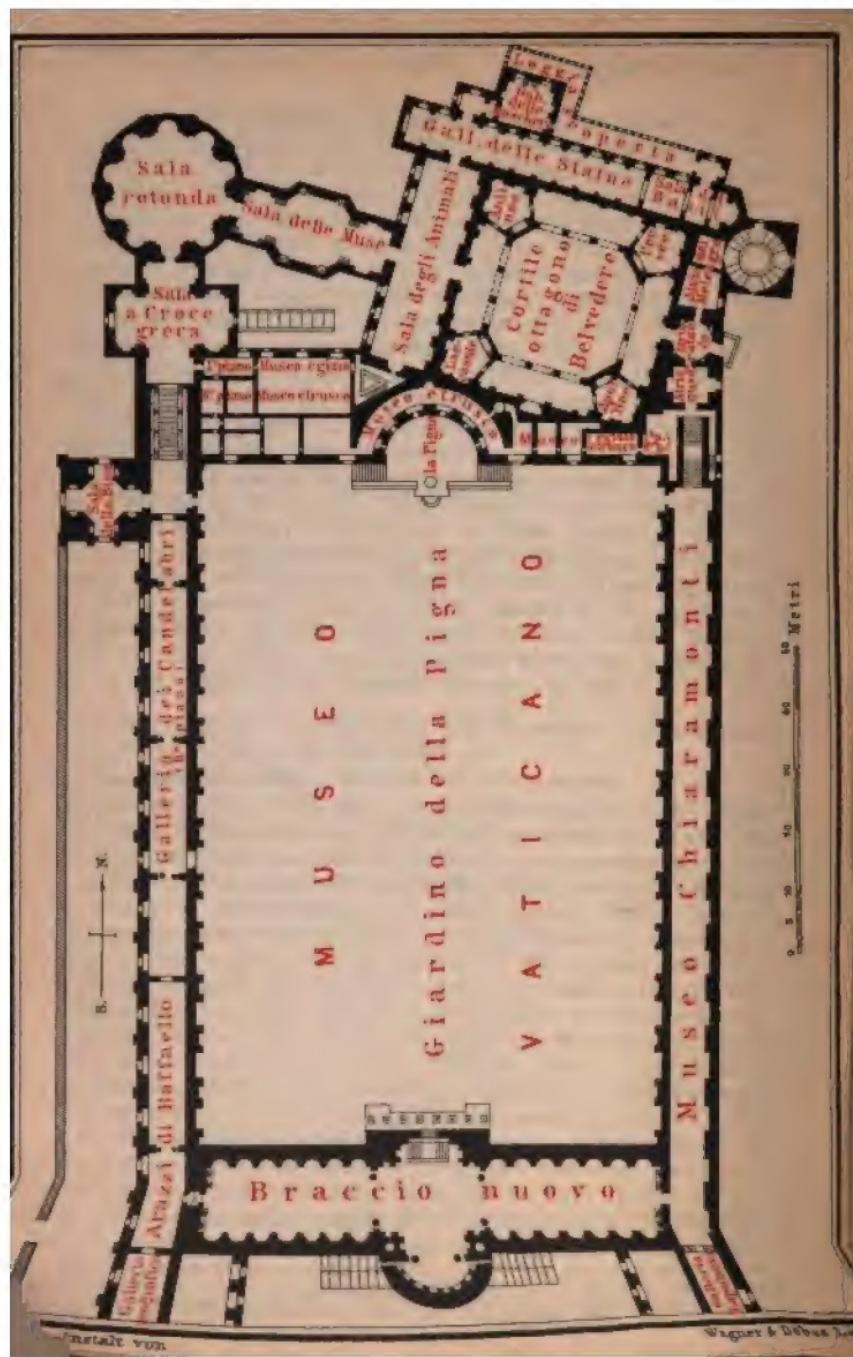
**I. Sala a Croce Greca**, constructed by *Simonetti*, under Pius VI., in the form of a Greek cross. On the floor are three ancient *Mosaics*. By the steps, between the two sphinxes, \*Flower-basket from Roma Vecchia (p. 380). In the centre, Shield with a bust of Pallas, surrounded by a blue girdle on which the phases of the moon and constellations are depicted; found in 1741 in the Villa Russinella near Frascati. The greater portion (the central square and the immediately adjoining coloured border) is antique; but the external four segments of the circle are modern; some of the original marginal figures are now in the Thermae Museum (p. 162). At the entrance to the following room (Sala Rotonda, p. 338): Bacchus. — We here begin to enumerate the more important sculptures: 566. Large sarcophagus in porphyry, of Constantia, daughter of Constantine the Great, from her tomb, afterwards the church of Santa Costanza (p. 373); it is adorned with vintage-scenes (perhaps in allusion to the Vineyard of the Lord). \*574. *Venus*, a copy of the Cnidian Venus of *Praxiteles* (p. 1), drapery of metal modern; 578, 579. Egyptian Sphinxes (mentioned above); 589. Sarcophagus of St. Helena, mother of Constantine, from her tomb at Torre Pignattara (p. 375), transferred to the Lateran by Anastasius IV., and thence to the Vatican by Pius VI. By the stairs: to the right, 600. Recumbent river-god, said to have been restored by Michael Angelo (opposite the entrance to the Egyptian Museum, p. 346).

We now ascend the staircase (with 20 antique columns from Præneste), leading to the right to the —

**II. Sala della Biga**, a circular hall with a cupola.

In the centre: \*623. *Biga*, or two-horse chariot, from which the saloon derives its name. The body of the chariot, richly adorned with leaves, which was used for centuries as an episcopal throne in San Marco, and a part of the right horse (which, however, belonged originally to another group) are alone ancient. \*608. *Bearded Bacchus*, inscribed 'Sardanapallos'; \*610. *Effeminate Bacchus*. 611. *Bearded Athlete* (only the body, part of the left leg, and part of the head are antique), most probably a runner resembling Nos. 38 and 42 mentioned at p. 232. \*612. *Toga Statue*, from the Palazzo Giustiniani in Venice; \*615. *Discobolus*, of the Attic school (p. xl ix); 616. So-called Phocion, a statue of Hermes with a portrait-head from another work. \*618. *Discobolus of Myron* (p. xl viii); the original was of bronze; head modern, and inaccurately placed; it should have been turned to the side, as in the much superior replica in the Pal. Lancellotti (p. 206). 619. Roman charioteer, with the curious straps about his body customary in races in the circus; 621. *Sarcophagus*-relief, race of Pelops and Enomaeus. — 609, 613, 617. *Sarcophagi*, with chariot-races, the charioteers being Cupids. The representations of the Circus, with the *Metæ* or turning-posts, the *Spina* or central wall, should be noted. On the spina were placed *inds* of sacred objects and also the apparatus for counting the races.





on the completion of each round one of the wooden eggs was removed from the spina and one of the dolphins was turned round. Comp. also p. 365.

Turning to the right on leaving the Sala della Biga, straight in front of the staircase, we reach the —

**III. Galleria dei Candelabri**, a corridor 90 yds. in length, open only on Wed., 10-3. The ceiling-paintings, by *L. Seitz* (1883-1886), consist partly of incidents in the pontificate of Leo XIII., partly of allegorical scenes (Apotheosis of St. Thomas Aquinas; Arts and Sciences under the protection of the Church). The handsome marble pavement is new. Numerous beautiful vases in rare marbles of various colours add a peculiar charm to this gallery.

SECTION I, to the right and left of the entrance: 2, 66. Birds' nests and children; to the right, 11. Torso of a satyr pouring wine (after Praxiteles); \*19. Boy in a stooping posture, as if aiming at scattered nuts or the like (comp. No. 497a, p. 344); to the left, 45. Head of the above-mentioned satyr after Praxiteles; 52. Sleeping satyr, in green basalt. — SECTION II: to the right, 74. Fountain-figure of Pan, removing a thorn from the foot of a satyr; 81. Diana of Ephesus, from Hadrian's Villa; 83. Sarcophagus, with the murder of *Ægistheus* and Clytemnestra by Orestes; 93 (to the right) and 97 (to the left), Candelabra from Santa Costanza; to the left, 113. Sarcophagus-relief of Protesilaus and Laodameia; \*118a. *Ganymede* carried off by the eagle, a copy of a celebrated work by *Leochares* (p. 1). — SECTION III: to the right, 131. Mosaics of dead fish, dates, etc.; 134a. Modern copy of the circular rim of a fountain (puteal; now in Madrid), companion-piece to 134c. Antique puteal, with Bacchanalian scenes; between the last two, 134b. Archaic figure of a god, on a basis bearing a dedicatory inscription to *Semo Sancus*; to the left, 149a. Hypnos, god of sleep; 148. Satyr with the infant Bacchus. Built into the walls are eight frescoes of figures hovering in the air, from the ancient villa at Tor Marancia in which the mosaic mentioned at p. 345 was found. — SECTION IV: 157 (to the right) and 219 (to the left), Candelabra from Santa Costanza; to the right, 162. Statuette of Nike leaning on a trophy; 173. Sarcophagus with Bacchus and Ariadne; 176, 178. Two replicas of a statuette of a satyr looking at his tail; 177. Aged fisherman; 183. Upper part of a statue of Cronos; \*184. *Patron Goddess of Antioch*, after *Eutychides* (p. lii); 187. Candelabrum, with Hercules stealing the tripod (Hercules, Apollo, priest); to the left, 194. Boy with a goose, after the original by Boethos (3rd cent. B. C.); 204. Sarcophagus, with the children of Niobe; 208. Marcellus (?), nephew of Augustus. — SECTION V: to the right, \*222. *Greek Girl Racing*, after a bronze of the 5th cent. B. C.; to the left, 246. Youthful Pan (fountain-figure). — SECTION VI: to the right, 253. Sarcophagus, with *Diana* and *Endymion*; \*253c. Statuette of *Proserpine*; 257. *Ganymede*; to the left, 264. Son of Niobe; 269. Sarcophagus, with the rape of the daughters of Leucippus by the Dioscuri. Upon the last:

269b. Statuette of an athlete (after Polycletus); \*269c. *Statue of a Fighting Persian*, from the trophy of King Attalus at Athens (p. liii). — The next gallery contains the Tapestry of Raphael, p. 332.

We now return to the staircase, descend to the Sala a Croce Greca, and pass through it (comp. ground-plan, p. 336) to the —

**IV. Sala Rotonda.** erected under Pius VI. by *Simonetti*, after the model of the Pantheon. The floor contains an admirable *Mosaic*, found in 1780 in the Thermæ at Otricoli, with Nereids, Tritons, Centaurs, and masks. In the centre a magnificent basin of porphyry, brought from the Villa di Papa Giulio to the Vatican in 1705 by Clement XI. On the right and left of the entrance: 554. Julia Domna, wife of Septimius Severus, 553. Plotina, wife of Trajan. Then, to the left, 552. *Juno Sospita*, from Lanuvium (p. 425), copy of an ancient Latin image made in the age of the Antonines; 551. Claudius; 550. Statue of Claudius as Jupiter, from Lanuvium; 549. Jupiter Serapis; 548. Nerva; on the pedestal a fine relief, of doubtful meaning; 547. Sea God, found near Pozzuoli, perhaps a personification of the Bay of Naples or the Mediterranean Sea, the ornaments of leaves and fruits indicating the riches of the shores; \*546. So-called *Barberini Juno*; 545. Bust of Antinous; 544. Hercules, colossal statue in gilded bronze (12 ft. in height), found immured in 1864 near the Theatre of Pompey (p. 220); 543. Colossal head of Hadrian, in Pentelic marble, from that emperor's mausoleum (*Castello Sant' Angelo*; comp. p. 301); \*542. Female statue restored as Ceres; 541. Faustina, wife of Antoninus Pius. 540. *Antinous* as Bacchus, from Hadrian's Prænestine villa (p. 412; 'Antinous Braschi'); the unchiselled state of the body seems to indicate that the statue was originally draped, perhaps with metal; the present drapery, however, is modern. \*\*539. *Bust of Zeus from Otricoli*, the finest and most celebrated extant, formerly regarded as a reproduction of the Zeus of Phidias (p. xlvi), but more probably an independent type of the 4th cent. B.C. Then, 556. Pertinax; 555. Genius of Augustus. At the entrance to the next room: 537, 538. Comedy, Tragedy, two hermæ from Hadrian's Villa.

**V. Sala delle Muse.** We first enter an *Ante-Room*. Left: \*526. *Pericles*; 523. Aspasia. Right: 531. Periander of Corinth; 530. Statue, erroneously named Lycurgus; 528. Bias, the misanthrope of the Seven Wise Men.

The magnificent Sala itself, also constructed by *Simonetti* under Pius VI., is octagonal in form, covered with a dome, and adorned with sixteen columns of Carrara marble. It derives its name from the statues of the Muses preserved here, which, with the exception of Nos. 504 and 520, were found with the Apollo near Tivoli in 1774, and are probably reproductions of a group by Praxiteles or of his school. In the centre of the right wall: \*516. Apollo Musagetes, in long robe, with an air of poetic rapture, standing on an altar with representation of the Lares. To the left of the Apollo: 517. Ter-

*sichore* (Muse of dancing); to the right, 515. *Calliope* (epic poetry); 511. *Eroto* (erotic poetry). Then, on the other side: 499. *Melpomene* (tragedy); \*503. *Thalia* (comedy); 505. *Clio* (history); \*508. *Polyhymnia* (higher lyric poetry). Between 503 and 505 is 504. Female statue restored as *Urania* (Muse of astronomy); opposite, 520. Nymph restored as *Euterpe* (music). — Interspersed among the Muses are portrait-hermæ: to the left, 509. Metrodorus, the favourite pupil of Epicurus; 507. Antisthenes, the Cynic; 506. Demosthenes; 502. *Aeschines*; 500. Zeno (?), more probably a celebrated astronomer, perhaps Aratus; 498. Epicurus; to the right, 512. Epimenides of Crete (?); 518. Herma-bust of a Strategos of the 4th cent. B.C., erroneously named Themistocles; 519. Plato (the inscription 'Zeno' is modern).

*Ante-Room* on the other side, forming also the ante-room of the Sala degli Animali: (right) 494. Greek portrait-herma; 495. Apollo Citharœdus (restored as Bacchus); 496. Sophocles at an advanced age. Left side: 492. Herma of Sophocles, with a fragmentary inscription, which permitted the identification of the famous statue in the Lateran Museum (p. 294). 490. Herma of Diogenes.

**VI. Sala degli Animali**, containing a number of animal-pieces in white and coloured marble, most of them freely restored; a great part of the floor is paved with ancient mosaics.

This hall is divided into two sections by means of four granite columns, which form a passage from the Sala delle Muse into the court of the Belvedere (p. 341). To THE RIGHT: 182. Head of a braying ass; \*194. Sow and litter; 202. Colossal camel's head (fountain-spout); 208. Hercules with Geryon; 210. Diana, badly restored; 213. Hercules and Cerberus. 228. *Triton carrying off a Nymph*, in conception and execution recalling the rococo works of the 18th cent., with a modern pedestal. 232. Minotaur.

To THE LEFT: 116. Two greyhounds playing; 118a, 125a. Mosaics from Hadrian's Villa; 124. Sacrifice of Mithras; 134. Hercules with the slain Nemean lion; 137. Hercules slaying Diomedes; 138. Centaur with a Cupid on his back (a replica of the younger centaur in the Capitoline Museum, p. 288); 139. Commodus on horseback (Bernini's model for the statue of Constantine in the Portico of St. Peter's); 151. Sheep sacrificed on the altar; 153. Small group of a goat-herd and his goats; 157. (in the next window) Relief of a cow and calf.

**VII. Galleria delle Statue**, originally a summer-house of Innocent VIII., and converted into a museum by Clement XIV. and Pius VI. The lunettes contain remains of paintings by *Pinturicchio*. — To the right of the entrance: \*250. *Thanatos*, god of death ('*Il Genio del Vaticano*', or the '*Eros of Centocelle*'), found on the Via Labicana; on the back are traces of wings. Above, 249. Relief, erroneously attributed to *Michael Angelo*, Cosimo I. expelling the Vices from Pisa; 251. Athlete, resembling the Doryphorus of Polycletus; \*253. *Triton*, upper part only, found near Tivoli; 254. Nymph; 255. *Paris*; 257. Selene in her chariot, in delicate relief (from a representation of her visit to Endymion); 259. Draped torso of *Apollo Citharœdus*, incorrectly restored as *Pallas* (so-called *Minerva Pacifera*) with the olive-branch; 260. Greek tomb-relief, dedicated

to the gods of healing. \*261. So-called *Mourning Penelope*, a copy of an archaic work (head from another statue; comp. pp. 164, 344); on the pedestal a relief of Bacchus and Ariadne, with Silenus; \*264. *Apollo Sauroctonus*, lying in wait for a lizard, after a bronze statue by Praxiteles; \*265. *Amazon*, from the Villa Mattei (p. xl ix); 267. Drunken satyr; 268. Juno. from the Thermæ of Otricoli; 269. Relief of a late period, freely restored. \*271. and 390. (one on each side of the arch which leads into the room of the busts) *Posidippus* and *Menander*, two admirable portrait-statues of these comic dramatists, in Pentelic marble (remains exist of the original bronze straps of the sandals). — The visitor may conveniently quit this gallery here and inspect that of the busts (see below).

Window-wall, beyond the Menander: 392. *Septimius Severus*. 393. *Suppliant seated on an Altar*, looking anxiously upward, with a fragment of a twig in her right hand; a finer replica in the Pal. Barberini (p. 156). 394. *Neptune Vero*; 395. *Apollo Cithareodus*, archaic; 396. Wounded Adonis (the hand of which there are traces was probably that of a Cupid dressing the wound); 397. Reclining Bacchus, from the Villa of Hadrian; 398. *Macrinus*, successor of Caracalla. In front of the last, in the centre, a large alabaster basin, found near Santi Apostoli. 399. *Heskalapius* and *Hygieia*, from Palestrina; 401. Fragments of a son and a daughter from the group of Niobe (p. 344), found, like the Florentine statues, near the Lateran; 405. So-called *Danaid*, more probably a water-carrier; 406. Replica of the Satyr of Praxiteles. — In the window-niche: 421. Cinerary urn of oriental alabaster, found with the travertine cippi placed under the statues numbered 248, 408, 410, 417, and 420; it once contained the remains of a member of the imperial Julian family. End-wall: \*414. *Sleeping Ariadne*, found in the reign of Julius II.; below it, \**Sarcophagus* with battle of the giants. At the sides: \*412, \*413. The *Barberini Candelabra*, the largest and finest in existence, found in Hadrian's Villa; on each three reliefs, (l.) Jupiter, Juno, Mercury, and (r.) Mars, Minerva, and Venus. 416. Relief of the forsaken Ariadne, similar in treatment to the large statue; 417. Mercury; 420. *Lucius Verus*.

**VIII. Hall of the Busts**, in four sections. We begin on the right of the entrance, in the left corner. I. Section. Below, to the right, 283. Head of Hadrian; 277. Nero as Apollo Cithareodus, with laurel-wreath; 274. Augustus, with chaplet of ears of corn; \*273. *Bust of the Youthful Augustus*. Above, in the right corner, 291. Caracalla. — II. Above, 298. Zeus Serapis, in basalt. Below, 303. Apollo; 307. Saturn; 308. Isis. 311. Head of Menelaus, from the group of Menelaus with the body of Patroclus, found in 1772 in the Villa of Hadrian, a duplicate of the Pasquino group (see p. 217). The legs of Patroclus (No. 384b, by the window of the first section) were found beside this head. — III. Above, 313, 314. *Masks*; 315, 316. *Satyrs*. In the central niche: \*328. *Zeus*, formerly

in the Pal. Verospi. To the left above, 329. Barbarian; below, 338. *Portrait of a Diadochos as Dionysus* (holes for the horns on the head). — Once more in II: 346. Hercules. — IV. In the niche: 352. Woman praying, a so-called Pietà; under it, 353. *Sarcophagus*, adorned with Prometheus and the Fates; to the left, below, 357. Antinous; \*363. *Hera*. — In Section I, below, 376. Head of Pallas from the Castle of Sant' Angelo; 382, 384. Anatomical representations, in marble. In the centre, Column with three Horæ. By the entrance, to the right, \*388. Roman man and woman, tomb-relief; this relief was greatly admired by Niebuhr and was copied for his tomb at Bonn, by Rauch.

**IX. Gabinetto delle Maschere** (adm., see pp. 140, 141), so called from the \**Mosaic* within a modern border on the floor, with masks, etc., found in Hadrian's Villa in 1780. On the right of the entrance: \*425. *Dancing Girl*, in Pentelic marble, found at Naples; 427. Crouching Venus in the bath; 428. Greek votive relief. — On the entrance wall and the opposite wall: Four reliefs of the exploits of Hercules; 432. Satyr in rosso antico, replica in the Capitoline; 435. Venus drying her hair. — Window-wall: at the first window, Bathing-chair, at the second, Fine vase, both of rosso antico. — In the window, 439. Relief of Bacchanalian procession. — Entrance-wall: 443. Apollo. — The custodian sometimes opens (on request) the *Loggia Scoperta*, which commands a charming view of the mountains.

We now return to the Sala degli Animali, and enter the (left) —

**X. Cortile del Belvedere** (comp. ground-plan, p. 335). This was originally a square court with truncated corners and belonged to the Belvedere built by Innocent VIII. (p. 316), which was at that time in direct communication with the apartments (now converted into the Galleria delle Statue) which afforded the beautiful view. The inner arcade was not added until 1775, while the cabinets at the corners received their present shape in 1803. This court contains several of the most important works in the collection. The entrance is flanked with two \**Molossian Hounds*. In the centre is a fountain with ancient embouchure; above the arcades are ancient masks, and by the wall sarcophagi and statues.

The First Corner Cabinet on the right as we enter from the Sala degli Animali contains: \*\*74. The famous group of *Laocoön*, with his two sons, strangled by serpents by command of the offended Apollo. According to Pliny, it was executed by the three Rhodians *Agesander*, *Polydorus*, and *Athenodorus*, and was placed in the palace of Titus. It was discovered under Julius II. in 1506 near the Sette Sale (p. 179), and was termed by Michael Angelo a 'marvel of art'. The work (in Pentelic marble, but not of a single block) is admirably preserved, with the exception of the three uplifted arms, which have been incorrectly restored by Giov. Ang. Montorsoli. Owing to the delicacy of the workmanship, the dramatic suspense of the moment, and the profoundly expressive attitudes of the

heads, especially that of the father, this group forms the grandest representative of the Rhodian school of art (p. lili). — Then, in the Arcade: 81. Roman sacrificial procession from the Ara Pacis of Augustus. In the niche: 85. Hygieia. In front, So-called Ara Casali, with reliefs referring to the fall of Troy and the origin of Rome. Farther on, 88. Roma, accompanying a victorious emperor.

Second Corner Cabinet. \*92. *Apollo Belvedere*, found at the end of the 15th cent., probably in a Roman villa near Grotta Ferrata (p. 394). The god seems to have originally held the bow in his left hand, raised in a threatening manner, while in his lowered right hand was probably a laurel branch or wreath, traces of which may be observed on the tree-stump. See p. 1. (Comp. 'Childe Harold's Pilgrimage', Canto iv, line 161.) — On the left: 94. Relief, Women leading a bull to the sacrifice (the left half modern). — Then, over the door of this cabinet, outside: \*Greek relief of the *Procession of Bacchus*. — In the Arcade: 98, 97. Reliefs with satyrs and griffins, from a trapezophorus (support of a table). 28. Large sarcophagus with lions' heads, dancing satyrs, and Bacchantes, found in 1777 while the foundations for the sacristy of St. Peter's were being laid; 30. Sleeping nymph, a fountain-figure.

Third Corner Cabinet. Perseus, and two Pugilists, by *Canova*. These were placed here in 1811, when the chief treasures of the collection were still in Paris and when the gallery possessed only plaster casts of the Apollo Belvedere and the Laocoön. — In the Arcade, (right) 38. Relief of Diana and Hecate contending with the Titans and Giants, found in the Villa Mattel; 39. Roman sarcophagus, with relief of a general and vanquished barbarians. In the niche: 42. Wife of Alexander Severus as Aphrodite.

Fourth Corner Cabinet. \*53. *Mercury*, formerly regarded as an Antinous (found beneath the Belvedere); left, 55. Relief of a procession of priests of Isis. — Then in the Arcade: right, 61. Sarcophagus with Nereids with the arms of Achilles; on it, \*60a. Torso of a Nereid.

**XI. Vestibule of the Belvedere** (comp. ground-plan, p. 336). The first section of it is the —

**ATRIO ROTONDO.** In the centre a beautiful basin of marble (pavouazzetto). To the left, under No. 7, is a cippus with relief of a *Diadumenus*, or youth placing a fillet round his head, which conveys an idea of the famous statue of *Polyclitus* (p. xlxi). In the niches are three fine specimens of sculptured drapery. On the balcony is an ancient vane, found in 1779 near the Colosseum. — To the left is the —

**ATRIO DEL MELEAGRO.** In the centre, \*10. *Statue of Meleager*, of the imperial period, found about 1500 outside the Porta Portese (comp. p. 1). Left, 21. Colossal bust of Trajan; 20. Large sarcophagus-relief, perhaps representing the river-god Tiber and building in Rome and Ostia, an over-florid work but technically remark-

able; 22. Relief of a Roman war-ship, with two banks of oars (biremis), from Palestrina. — We now return through the Atrio Rotondo to the —

**ATRIO QUADRATO.** In the centre, \*3. Celebrated *Torso of Hercules*, executed, according to the inscription, by *Apollonius* of Athens, who probably lived in the 1st cent. B.C. About 1440 this work was preserved in the Palazzo Colonna (p. 202) and may therefore probably at one time have belonged to the decoration of the Thermae of Constantine. 'In their admiration of the torso, which has been extolled by Winckelmann in one of his famous odes, all critics are agreed; but many conflicting opinions have been expressed regarding the action intended to be pourtrayed. Formerly it was usually supposed that Hercules had been grouped with a figure standing in front of him (perhaps Hebe or Auge); another conjecture was that he was alone, leaning on a staff grasped with both hands on his left side; while a more recent view is that he was playing on the lyre'. More recently still the identification as Hercules has been disputed, on the ground that the skin beside the figure is not that of a lion. — Opposite the window, \*2. Peperino *Sarcophagus of L. Corn. Scipio Barbatus*, great-grandfather of the illustrious Africanus, and consul B.C. 298, with a remarkable inscription in Saturnine verse, recording his virtues and achievements. It was found in 1780 in the tomb of the Scipios on the Via Appia (see p. 281; comp. also p. iv), at the same time as that of his son L. Corn. Scipio, consul B.C. 259, and that of P. Corn. Scipio (son of Africanus), flamen dialis, whose inscriptions are built into the surrounding walls. The bust on the sarcophagus has been groundlessly regarded as the poet Ennius.

We next enter (comp. ground-plan, p. 335) the —

\***Museo Chiaramonti**, arranged in one half of a corridor 22 ft. wide and 330 yds. long, which is divided by pilasters into thirty sections numbered with Roman numerals. The collection contains 300 sculptures in marble, many of them small and fragmentary.

[The door to the right leads to the Giardino della Pigna, to which visitors are not now admitted, containing numerous fragments of statues and reliefs. In the middle is a huge antique column, surmounted by a bronze statue of St. Peter, erected here in 1886 to commemorate the Council of 1870. On the right are a colossal *Pine Cone*, the work of a certain P. Cincius Salvius, which was placed in the middle ages in the fore-court of old St. Peter's Church, and the pedestal of the column in honour of Antoninus Pius, which stood near Monte Citorio, adorned with the Apotheosis of Antoninus and Faustina and processions of warriors. On the left is a colossal portrait-head in marble.]

As the entrance was formerly at the other end, the numbers now begin with Section XXIX. Left, \*704. Ulysses handing the goblet to Polyphemus; 693. Wreathed head of Hercules, after Scopas (p. 1).

— XXVIII. Left, 682. Colossal statue of Antoninus Pius, from Hadrian's Villa. — XXVII. Left, 652. Head of a Centaur; 643. Relief of the Birth of Erichthonios (Gaea hands the child to Athena); \*644

*Dancing Women*, relief. — XXVI. Left, 636. Hercules and Telephus; right, 638. Torso of a fleeing maiden. — XXV. Left, \*607. *Head of Neptune*, in Pentelic marble, from Ostia. — XXIV. Left, 588. Bacchus with a satyr; 587. Ganymede. — XXIII. Left, 561. Portrait-bust. — XXII. Right, 547. Isis; left, 544. Silenus. — XXI. Left, \*513 A. *Head of Venus*, in Greek marble, found in the Baths of Diocletian; 512, 510 A. Roman portrait-busts; right, 535. Head of a dying Gaul, in marble from Asia Minor (comp. p. lii). — XX. Right, 497. Representation of a mill; 497 A. Children playing with nuts (comp. No. 19, p. 337, and statuette in the New Capitoline Collection, p. 232); left, 495. Bow-bending Cupid; \*494. Tiberius, a colossal sitting figure, found in 1796 at Piperno. — XIX. \*465. Fragment of a relief of the so-called *Mourning Penelope*, of finer workmanship than the better preserved statue in the Galleria delle Statue (p. 340). — XVII. Right, 441. Alcibiades (?); left, 422. Demosthenes; \*420. Head of Vulcan; 419, 417. Roman busts of boys. — XVI. Left, 401. Augustus, 400. Tiberius sitting, both from Veii. — XV. Left, \*372 A. Greek relief in Boeotian limestone, with fragment of a rider recalling the frieze of the Parthenon; above, 360. Archaic relief of three draped Graces, a copy of a very famous antique work popularly ascribed to the philosopher Socrates (who was a sculptor in his youth), fragments of which were found in the Acropolis at Athens. — XIV. Left, 353. Nymph; 352. Paris. — XIII. Right, 338. Boy from a group of talus-players; left, above, 300. Fragment of a shield with four Amazons, being a copy of the shield of Athena Parthenos by Phidias. — XII. Left, 294. Hercules, found in 1802, restored by Canova; 295. Torso, replica of the Hermes of Praxiteles (p. 1); right, 297. Athlete. — XI. Right, 285. Apollo with the hind on his hand, archaic (i.e. in imitation of the archaic style); 287. Fisher-boy; 287 a. Greek portrait-head; left, 263. Roman portrait-bust. — X. Right, 244. Colossal mask of Oceanus, used to adorn a fountain; 245. Polyhymnia; left, 241. Goddess nursing a child (Juno Lucina, a Roman deity). — IX. Right, \*229. Two *Heads of Silenus* as a double herma; left, 197. Head of Athena (eyes modern), found at the ancient Laurentum; above, 186. Greek equestrian relief. — VIII. Right, 179. Sarcophagus of C. Junius Euhodus and Metilia Acte, with relief of the myth of Alcestis; left, \*\*176. *Daughter of Niobe*, headless, found at Tivoli, an admirable Greek copy of a figure from the famous group attributed to Scopas or Praxiteles. — VII. Right, 166. Archaic Apollo; left, 145. Youthful head; \*144. Bearded Bacchus; 135. Head of a Roman portrait-statue. — VI. Left, \*122. Diana; 121. Poetess. — V. Left, 87. Cupid with the lion's skin; 79. Fragment of a group of Scylla seizing a companion of Ulysses (comp. the mosaic in the Braccio Nuovo, p. 345); above, 70, \*71. Greek reliefs. — III. Right, 55. Torso of Hebe. — I. Right, 13. *Winter*; left, 6. Autumn; above, 2. Apollo sitting, a relief. — the right is the entrance to the Braccio Nuovo (p. 346)

The S. half of the corridor, shut off from the Museo Chiaramonti by an iron gate, contains the **Galleria Lapidaria**, which is open to the public on the same conditions as the Appartamenti Borgia (see p. 333). It contains a collection of more than 5000 heathen and early-Christian inscriptions, begun by Clement XIV. and Pius IV., and extended by Pius VII.; they were arranged and built into the walls under the direction of *Gaetano Marini*, the learned founder of the modern science of Latin epigraphy. The gallery also contains cippi, sarcophagi, and statues. To the right is the entrance to the reading-rooms of the library (p. 350).

The \***Braccio Nuovo** (see ground-plan, p. 335), was constructed by *Raffael Stern* under Paul VII. in 1821. This saloon, roofed with tunnel vaulting, and lighted from above, is 77 yds. long and 8½ yds. wide, and is embellished with fourteen ancient columns of cipollino, giallo antico, alabaster, and Egyptian granite. It contains over 50 statues and about 90 busts. — Right, No. \*5. Caryatid, an antique copy of one of the Caryatids of the Erechtheum at Athens, restored by Thorvaldsen (comp. No. 47, below); 8. Commodus in hunting-costume; 9. Head of a barbarian (found in Trajan's Forum along with Nos. 118 and 127); 11. Silenus with the infant Bacchus; \*14. *Augustus*, found in 1863 near Prima Porta in the villa of Livia (p. 368), the best extant statue of the emperor, bearing distinct traces of painting (p. liv). In front of it, on the floor, a mosaic from Tor Marancia, Ulysses with Nereids and Scylla. 17. Statue of a physician (perhaps Antonius Musa, celebrated for his cure of Augustus), under the form of *Aesculapius*; \*23. So-called *Pudicitia*, from the Villa Mattei, head and right hand modern; 24. Archaic head of a youth, with remains of short horns and animal's ears, perhaps a river-god (bust modern); 26. Titus, found with the statue of his daughter Julia (No. 111, opposite) near the Lateran in 1828; 27. Medusa (also Nos. 40, 93, 110; the last a modern plaster-cast) from the Temple of Venus and Roma; 38a. Satyr playing the flute; 38. Artemis; 32-36. Fountain-figures; 31. Priestess of Isis; 39. (in the centre) Beautiful black vase of basalt, with masks; 41. Apollo Cithareodus; 44. Wounded Amazon. 47. Caryatid; the position of the arms and feet and the curves of the drapery are less appropriate to the architectonic purpose of this figure than the firm attitude and vertical lines of No. 5 (see above). 48. Trajan; 50. Diana beholding the sleeping Endymion; 53. Statue of a tragic poet (the head from another statue of Euripides); \*60. So-called Sulla; \*62. *Demosthenes*, probably found near Frascati, the ancient Tusculum.

Standing alone: \*\*67. *Apoxymenos* (scraper), an athlete cleaning his right arm from the dust of the palæstra with a scraping-iron, after *Lysippus* (p. li), found at Trastevere in 1849 (the fingers of the right hand holding a die are modern). Then, by the second long wall: \*71. *Wounded Amazon Resting*, after a work by *Polycletus*.

(p. xlix), arms and feet restored by Thorvaldsen; 72. Portrait of a young barbarian chief; 81. Hadrian; 83. Juno; 86. Fortuna with cornucopia and rudder, from Ostia; 92. Artemis. \*109. *Colossal Group of the Nile*, surrounded by sixteen playing children, emblematic of the sixteen cubits which the river rises; at the back and sides of the plinth a humorous representation of a battle of the pygmies with crocodiles and hippopotami. This group was found near Santa Maria sopra Minerva in the time of Leo X. (p. lii). In the semicircular space behind it, on the right: 97a. *Mark Antony* (?); 97, 99, 101, 103, 105. *Athletes*; 106. Bust of the triumvir Lepidus (?). On the floor behind the Nile is a mosaic with the Ephesian Diana. By the long wall, farther on: 111. Julia, daughter of Titus (see No. 26); \*112. Head of a youthful goddess (the so-called *Juno Pentini*); \*114. So-called *Pallas Giustiniani* (the family to whom it formerly belonged), in Parian marble (comp. pp. 176, 240); 117. Claudius; 118. Barbarian; \*120. *Satyr Reposing*, after *Praxiteles* (p. 1; a better copy in the Capitoline Museum, p. 238); \*123. *Statue of an Athlete* with the head of Lucius Verus from another statue; \*126. *Doryphorus*, after *Polycletus* (p. xlix); 127. Barbarian; \*132. *Mercury*, restored by Canova (head ancient, but belonging to a different figure).

## EGYPTIAN MUSEUM. \*ETRUSCAN MUSEUM.

Comp. Plan, p. 335. Admission, see pp. 140, 141.

The Egyptian Museum (*Museo Egizio*), the entrance to which is from the Sala a Croce Greca (p. 336), close to the steps, is below the Etruscan Museum. Pius VII. founded the collection, which consists mainly of works discovered in Rome. It contains few objects of great interest, but may be visited for the sake of comparing Egyptian with Hellenic and Italian art.

1st Room: Coffins of mummies in green basalt and in painted wood. — 2nd R.: Colossal statues: Mother of Ramses (Sesostris), in black granite, between two lions of basalt, from the Thermae of Agrippa (p. 209); Ptolemy Philadelphus and his Queen Arsinoë, in red granite (from the gardens of Sallust, p. 166). — 3rd R. (to the right of the first two): Statues, chiefly from Hadrian's Villa near Tivoli (p. 403), of Roman workmanship in the Egyptian style. Colossal statue of Antinous, the favourite of Hadrian, in white marble. Fine architectural fragments, found in the precincts of the temple of Isis (p. 191). — 4th R.: Statuettes, idols, and alabaster vases. — 5th R. (semi-circular corridor): Mummies, sarcophagi. Eight statues of the lion-headed ~~Ass~~ Pasht, from the ruins of Carnac. — 6th R.: Small idols, mostly in wax paste. — 7th R.: Small bronzes, including a situla, or bucket-shaped used in the worship of Isis. — 8th R.: Ornaments; scarabæi (stones in the shape of beetles), etc. — 9th R.: Papyrus MSS. Small replica of in the Braccio Nuovo (see above). — 10th R.: *Assyrian Antiquities*. inscriptions, hieroglyphics, cuneiform inscriptions. The collection s: Reliefs from the palace of Sennacherib (704-680 B.C.); Storming of Raft crossing a river; inscriptions, etc. — The exit leads to the Chiaramonti (p. 343).

**Ascending to the passage into which the Sala della Biga and the**

*Galleria dei Candelabri* (p. 337) open, and turning to the left, up a few steps, we reach on the right the entrance to the —

\***Etruscan Museum** (*Museo Etrusco Gregoriano*; visitors ring at the door; fee). The museum, founded by Gregory XVI. in 1836, contains in its twelve rooms a number of antiquities excavated chiefly in 1828-36 in Vulci, Toscanella, and Chiusi, and other Etruscan cities, consisting of statues, paintings, vases, golden ornaments, and various domestic utensils in bronze, all extremely interesting as a link in the history of Italian art, and affording some insight into the habits of the still mysterious Etruscans. — See *Helbig and Reisch, Antiquities in Rome*, vol. ii, pp. 264-414.

I. Room: Three sarcophagi of terracotta with lifesize figures of the deceased on the covers. On the walls, numerous portrait-heads in terracotta, attractive from their lifelike conception of the individual peculiarities and their realistic reproduction of the same (comp. p. lxii). — II. Room, to the right. Numerous portrait-heads; smaller cinerary urns, some of them in alabaster, with mythological reliefs, from Chiusi and Volterra. — III. Room. In the corners are small cinerary urns in the form of houses and huts, found in the Italic (Latin) graves (dating from the so-called first iron age, about the 8th cent. B. C.) between Albano and Marino. 106. Large marble cinerary urn, with partly preserved painting; in the hands and head of the figure are holes for the insertion of bronze ornaments. 110. Gravestone of a certain Ateenatos, son of Drutos, with an early-Latin and Celtic inscription, from Todi. — IV. Room. Left wall, near the entrance: 154-156. Fine terracotta frieze from Cerveteri; 168. Relief in stucco of Jupiter (beardless), Neptune, and Pluto. Fine decorative plaques of terracotta. By the back-wall: to the left, 211, to the right, 234, 266. Fragments of female figures with rich drapery, from Tivoli; 215. Lid of an urn, with the dying Adonis, an interesting realistic work. In the middle of the wall, at the foot, Architectonic terracotta fragment with Pegasus, an archaic work. On the wall to the right, 265. Relief in stucco of Venus and Adonis. In the middle, Terracotta statue of Mercury.

The next four rooms contain the **Collection of Vases**. Some of these painted vessels were imported from Greece, others manufactured in Etruria itself, where Vulci, Chiusi, Volterra, Bomarzo, etc., are proved to have excelled in this branch of art. The Etruscans imitated the earlier Greek vases with black, as well as the later with red figures, often without a just appreciation of the subjects, and with an obvious preference for tragic scenes, especially murders. In point of drawing also they are far inferior to the Greek originals. — V. Room: Vases of the earliest style, with figures in black; the first are from Corinth; from No. 12 onwards are Athenian. In the centre, a very ancient vessel with representations of animals. — VI. Room: In the middle, 77. Ajax with the body of Patroclus; \*78. Achilles and Ajax playing at draughts (with the name of the

\*78. Achilles and Ajax playing at draughts (with the name of the

manufacturer *Ezekias*). By the window-wall are prize-amphoræ of the Panathenæan Festival at Athens; under the window to the left, two vases with archaic Latin inscriptions. At the door, 70. Amphora in the form of a wine-skin (*askos*), with two men with oil-vessels and the inscriptions: 'O Father Zeus, would that I were rich', and: 'It is already full and even runs over'. — VII. Room: Semicircular corridor. 136. Victorious warrior with Nike and his father. To the left, on the wall, a number of excellent vases with red figures, including \*84. Vase with admirably-drawn figure of Achilles. Opposite, \*134. Hector parting from Priam and Hecuba. In the niche to the left, 89. Large vase from S. Italy, with polychrome ornamentation in gold, white, and violet, representing a funeral banquet. Farther on to the left: 91. Death of Orpheus; 93. Minerva and Hercules (*Vulci*); 97. Apollo on a winged tripod. In the niche, \*103. Large vase, with whitish ground and coloured designs, representing the delivery of the infant Bacchus to Silenus; on the reverse, musicians. 121. Humourous representation of the visit of Jupiter and Mercury to Alcmene. At the exit, Vase from S. Italy, with the setting out of Triptolemus. — The VIII. Room contains a large collection of graceful and delicately painted *Drinking Cups* (*Kylikes*), usually bearing scenes from everyday life. The cabinet in the middle of the rear wall contains small vases, some of them of irregular form. On the second shelf from the top: to the left, Menelaus and Helen, separated by Aphrodite; to the right, Cock-fight. In the middle of the next shelf, Jason and Athena. On the wall above are copies of paintings in a tomb at Vulci, showing that Etruscan art was at this period completely Hellenised. Below, as the inscriptions appear to indicate, is a historical scene, an adventure of Mastarna (*Servius Tullius*) and Cæles Vibenna, besides mythological representations (Cassandra, Achilles slaying the victim for the funeral sacrifice of Patroclus). The glass-cases below the windows contain ancient glass vessels, many of fine workmanship and colouring.

We now return to the sixth room, in order thence to reach the — IX. Room on the right, where *Bronzes* of every description, domestic utensils, weapons, ornaments, etc., and jewellery are arranged. By the wall to the right, 313. Statue of a warrior, found at Todi in 1835, with Umbrian inscription: *Ahal Trutitis dunum dede*, i. e. Ahala Trutidius donum dedit, proving it to be a votive offering, perhaps to Mars (3rd or 2nd cent. B. C.). On the wall behind, helmets, shields, mirrors with engraved designs. In the corner between the door and the window, 283. Boy with a bird, in bronze. Then a glass-cabinet with votive objects found at the mineral springs of Vicarello, near the Lago di Bracciano (p. 97; chiefly gold and silver goblets); bronze vessels, rings, engraved stones. In front of the window, \*327. Oval cista of bronze from Vulci, with stamped 'iefs of Amazon battles, which when found contained articles of 'emale toilet.

In the centre of the room, a cabinet with objects excavated at Pompeii in presence of Pius IX., including a fine equestrian relief in marble. The revolving glass-cabinet in the centre contains \**Gold Ornaments*; in the upper section are arranged those found in 1829 in the Regolini-Galassi tomb at Cerveteri (p. 417), in the lower similar objects from other Etruscan tombs. These show the great skill and taste in workmanship of this kind to which the splendour-loving Etruscan had attained, and the chains, wreaths, rings, etc., afford models which are rarely equalled by Roman jewellers of the present day (see Castellani, p. 134). Many of the objects, however, are not of Etruscan origin, but were manufactured for export in Phœnician or Carthaginian workshops, from Assyrian and Egyptian models. Of this kind are the three silver dishes in the upper part of the cabinet, plated with gold and adorned with embossed scenes (resembling articles in the Treasure of Præneste, p. 198), and the gold ornaments to the right and left (breastplate, bracelets, etc.), with embossed ornamentation or fine granulated work. Opposite the 2nd window, 329. Bronze statuette of a boy with a bulla and Etruscan inscription. Then a brazier with tongs and poker. Opposite the 3rd window is (No. 207) a second, but less perfect cista, with engraving of a group of athletes. By the exit-wall: 175. Remains of a bronze statuette; 173. Upper portion of a portrait-statue; in front, 205. Restored biga. 206. Arm in bronze, of admirable workmanship, found at Civita Vecchia along with the dolphin's tail to the right of the biga and the spear on the wall behind; all three fragments belonged to a colossal figure of an emperor in the guise of Neptune. In the cabinet, 170. Bronze objects of everyday use; in the corner, 145. Brazier. By the back-wall, Vessels, candelabra, cauldrons, shields; 57. Four-wheeled censer; in front of it, 155. Brazen bed, both of great antiquity (ca. 600 B.C.). 69. Etruscan *lituus* or signal-trumpet; 32-34. Bronze plates like shields, with heads in relief in the middle, used as decorations for the ceilings and doors of graves. At the door, 16. Beautiful head of a woman, in bronze. — We now pass through a small door in the wall first described (opened by the custodian on request) and enter the —

X. CORRIDOR, in which are water-pipes and small bronzes. — Thence we enter the —

XI. ROOM. This contains all kinds of vases (some very ancient, with engraved geometrical patterns) and three large sarcophagi (the middle one painted), as well as copies of *Tomb Paintings* from Corneto and Vulci, invaluable in the study of early-Italian art. The most ancient style (down to about B.C. 450) is represented by the paintings on the ends of the saloon (excepting the scene over the door), which somewhat resemble early-Greek designs, but are ruder and more destitute of expression. The next stage (after B.C. 450) is exemplified by the designs on the long wall, where the progress is traced which the Etruscans had made in the art of drawing and

in their ideas of the human figure, under the influence of the Greeks; at the same time Etruscan peculiarities are observable, especially in the heads, which are all in profile. These paintings, like the preceding, also represent games and dances performed in honour of the dead. The third and fully-developed period is represented by the picture, over the door, of Pluto and Proserpine (the latter full-face), which may probably be regarded as coeval with those in the 8th room. For economy of space several rows of these paintings are here exhibited one above another, but in the tombs each wall was embellished with a single row only. It is interesting to observe the gradual expansion of the colour-scale. The visitor should also notice that the paintings were intended to be seen by an artificial light, and hence the garlands, plants, and bronzes are painted blue instead of green. — We retrace our steps through the corridor and R. IX, and enter the —

XII. ROOM. On the left is an Etruscan tomb, with three beds, vases, etc.; at the entrance, two lions from Vulci. The cabinet in the centre contains bronzes from Bolsena, including two heads in relief of idols with the attributes of several gods; by the window, objects in bone.

#### C. LIBRARY.

The Library and the Museum of Antiques may be conveniently visited in succession (adm., see pp. 140, 141). Entrance by the glass-door at the bottom of the staircase to the Sala a Croce Greca (see p. 386; visitors knock; fee 1/2-1 fr.). Entrance for readers, see p. 317. Comp. Plan, p. 304.

At a very early period the popes began to preserve and to collect documents and thus gradually formed the Archives, which are mentioned for the first time under Damasus I. After various losses, caused especially by the migration to Avignon, and frequent change of locality, most of the library is now finally established in the Vatican in twenty-five rooms, in addition to the great library-hall. The Archives comprise a large number of the most interesting and important documents, especially of the middle ages, registers of the papal acts, letters of the popes from Innocent III. downwards, and correspondence with nuncios and foreign courts. Visitors and readers, who require the permission of the Cardinal-Secretary, are admitted 8.30-12 on the same days as the library is open (p. 188).

Besides this collection of documents, the popes possessed their private libraries until Nicholas V. instituted a public Library, with 9000 vols., and appointed *Giovanni Tortelli* as the first librarian.

The library was neglected and dispersed by his successors. Sixtus IV. was the first to revive the institution; he assigned a locality under the *Sistine Chapel* for the collection, appointed *Platina* (1475) director, and set apart definite revenues for its maintenance. Thus endowed, it increased steadily, and the allotted space became more and more inadequate, until in 1588 Sixtus V. caused the present magnificent edifice to be erected by Domenico Fontana, intersecting the great court of Bramante. To this ever-increasing collection several considerable libraries have been added by purchase or donation, some of which are catalogued and preserved separately. In 1663 the

Elector Maximilian presented to the Pope the *Bibliotheca Palatina* of Heidelberg, when that town was taken in the Thirty Years' War; and in 1657 the *Bibl. Urbina*s, founded by Duke Federigo da Montefeltro, in 1690 the *B. Reginensis*, once the property of Queen Christina of Sweden, and in 1746 the *B. Ottoboniana*, purchased by Alex. VIII. (Ottoboni), were added. In 1797, 843 MSS. were carried off by the French but were restored in 1814, with the exception of 38 from the *B. Palatina* which were returned to Heidelberg. In 1816 the German MSS. (818 in number) of the same collection were also restored to Heidelberg.

The Vatican Library now contains upwards of 26,000 MSS., of which about 19,000 are Latin, 4000 Greek, and 2000 Oriental. The principal librarian is a cardinal, who in ordinary business is represented by the under-librarian and a prefect. Permission to use the library (p. 138) can be obtained only from the Cardinal Secretary on the recommendation of the traveller's ambassador, or of a learned institution, the applicant stating the branch of study contemplated.

Visitors first enter (by the glass-door, mentioned at p. 335, opposite the staircase leading to the Museum of Statuary) a long CORRIDOR below the Galleria dei Candelabri, divided into several rooms and sections. — Section I: MUSEO PROFANO: To the right, by the door: \**Bronze Head of Augustus*, one of the finest extant portrait-heads of that emperor; left, *Bronze Head of Nero*; below, on the table, a small, finely executed head of a girl. — At the entrance to the next room, or section, are two prophry columns from the Thermae of Constantine (p. 169), on each of which are carved the figures of two kings. The closed cabinets along the walls contain the *Bibliotheca Ottoboniana*, the *Bibliotheca Reginensis*, and the MSS. of the Vatican library. — Continuation of the corridor, see p. 362.

We now turn to the left and enter the GREAT HALL, 77 yds. long, 16 yds. wide, and 29 ft. high, supported by 6 pillars, constructed by Fontana and paved with marble by Pius IX. The paintings (of the 17th cent.), representing scenes from the life of Sixtus V., are interesting on account of the views of the buildings of that pope, who entirely altered the E. part of Rome (Rione Monti). By the walls and round the pillars are 46 small cabinets containing the MSS.; the antique vases upon the cabinets are of little interest. The most celebrated MSS. are exhibited in glass-cases: palimpsest of the Republic of Cicero; Dante with miniatures by *Giulio Clovio*; the ritual of Cardinal Ottoboni; breviary of King Matthias Corvinus; celebrated MSS. of the Greek New Testament (5th cent.), of Virgil (5th cent.), and Terence (the so-called 'Bembinus'; 4th cent.); also autographs of Petrarch and Tasso; and a small volume of Henry VIII.'s love letters to Anne Boleyn.

Also a number of gifts presented to the popes: Sèvres candelabrum presented by Napoleon I. to Pius VII.; a cross of malachite, from Prince Demidoff; two vases of Berlin porcelain, presented to Pius IX. by Fred. William IV. of Prussia after his last visit to Rome; vase of Sèvres porcelain, presented by Charles IX.; vase of Scottish granite, presented by the Duke of Northumberland to Card. Antonelli; font, in Sèvres porcelain, in which the Prince Imperial (d. 1879) was baptised, presented by Napol. III. to Pius IX.; malachite vase, presented by Emp. Nicholas I.

Gregory XVI.; three Sèvres vases, a gift of Marshal MacMahon to Pius IX.; large vase of oriental alabaster, presented by the Khedive Ibrahim Pasha of Egypt to Pius IX.; vases of Berlin porcelain, presented by King William I. of Prussia, afterwards German Emperor; huge block of malachite, from the Grand-Duke Constantine of Russia.

The adjoining READING ROOMS are entered from the Galleria Lapidaria only (p. 845). In them are suspended the portraits of the cardinal-librarians, framed papyrus-scrolls, and a facsimile of the two columns from the Triumph of Herodes Atticus on the Via Appia, with an imitation of ancient Attic characters, the originals of which are in Naples.

We now retrace our steps through the Great Hall to the CORRIDOR, the continuation of which is also divided into sections. The first two sections contain the Latin MSS. of the *Palatine* and *Urbino Libraries*. In the first, over the entrance, is represented the Interior of Santi Apostoli; over the egress, Interior of the old church of St. Peter; in the second, over the entrance, the Erection of the Vatican Obelisk by Fontana (see p. 306); over the egress, St. Peter's, according to Michael Angelo's design. To the left, view of the Vatican and its environs; statue of St. Peter, by Amalia Dupré. In the third section, quattrocento and oriental MSS.; various costly gifts presented to Leo XIII. on his jubilee as priest; by the sides of the egress, two ancient portrait-statues. — We next enter the —

MUSEUM OF CHRISTIAN ANTIQUITIES (superintendent, Monsigr. Crostarosa). The 1st Room contains curiosities from the catacombs and ancient church-furniture: lamps, glasses, gems, statuettes, pictures, altar-pieces, crosses, etc., the most interesting of which are preserved under glass. Second case on the right: several fine diptychs and triptychs in ivory. — The 2nd Room, the *Stanza de' Papiri*, with ceiling-paintings by Raph. Mengs, is filled with documents on papyrus of the 5-8th cent., found at Ravenna. — The glass-cabinets of the 3rd Room contain numerous small pictures of the 13-15th cent., unfortunately not well seen. On the wall of the egress, on the right, a Russian painted calendar in the form of a cross, of the 17th cent.; next to it, a large cross of rock-crystal, on which the Passion is represented, by Valerio Vicentino, presented by Pius IX. The handsome carved priedieu of Pius IX. is of French workmanship. Under glass is a sumptuous priedieu, presented to Leo XIII. by the Genoese. — The adjoining room, formerly the CHAPEL of PIUS V., adorned with frescoes by Giorgio Vasari, and containing a Cabinet of Coins (not shown) which was seriously pillaged in 1797 and 1849, contains a large stained-glass portrait of Pius IX. in his papal robes. In this and the following room are also deposited the numerous addresses which Pius IX. received in the course of his pontificate. — To the right in the third room is the entrance to a collection of —

ANCIENT PICTURES (admission only for extra fee). On the floor, ancient mosaics. On the right wall: Phædra and Scylla; above, Ulysses and Circe; then the so-called \*Aldobrandine Nuptials, one of the finest ancient pictures in existence, found at Rome about

1600; next to it, to the left, Warrior in armour, found at Ostia in 1868; above it, Ulysses encountering the Læstrygones; to the left, by a door, Ship being loaded, found at Ostia. By the window, Oriental gold and silver trinkets and plate, presented by the Emperor of Siam to Pius IX. To the left and right of these: Myrrha and Pasiphaë. By the long wall, farther on: the Spies of Ulysses among the Læstrygones; below, a chariot with Cupids; to the right, sacrificial procession in front of a statue of Artemis; to the left, a boat mounted on a waggon, probably connected with the worship of Isis (*Isidum navigium*). Then, Ulysses in the infernal regions; below it, an unknown female figure and Canace. The above-mentioned mythological figures of women celebrated for their misfortune in love are from Tor Marancia (comp. p. 345). The representations from the *Odyssey* were found on the Esquiline. — An adjacent cabinet contains a collection of *Ancient Brick Stamps* and another of *Majolica*, transferred from the papal summer-palace at Castel Gandolfo.

The *Studio del Mosaico*, or *Papal Manufactory of Mosaic*, is under the gallery of the inscriptions; entrance in the left angle of the farther side of the Cortile di San Damaso (p. 317). Permessi obtained at the Segretaria, of the Maggiordomo, on week-days from 8 to 11 o'clock. Numerous workmen are employed here in copying celebrated pictures for churches, etc. The material used is a kind of coloured glass, of which there are said to be 28,000 different shades.

#### d. *The Lungara.*

The Borgo is connected with Trastevere by the VIA DELLA LUNGARA,  $\frac{3}{4}$  M. in length, constructed by Julius II. The Borgo is quitted by the *Porta di Santo Spirito* (Pl. II, 9; p. 305), begun by Antonio da Sangallo the Younger, and occupying nearly the same site as the old Gate of the Saxons. — Immediately to the right diverges the broad Via del Gianicolo ascending the hill in a curve. This is the N. approach to the *Passeggiata Margherita*, described at p. 363. At the top it traverses the former garden of the convent of *Sant' Onofrio*, whither also the steep Via di Sant' Onofrio ascends direct in 5 min. from the gateway.

*Sant' Onofrio* (Pl. II, 9), on the slope of the Janiculum, erected about 1430 in honour of the Egyptian hermit Honuphrius, is adjoined by a monastery of the order of St. Jerome. The church and monastery are preceded by a colonnade of eight columns; in the lunettes to the right are three frescoes from the life of St. Jerome by Domenichino (Baptism, Chastisement, Trance). If the church is closed, visitors ring (r.) at the door of the monastery ( $\frac{1}{2}$  fr.).

*LEFT SIDE.* The 1st Chapel contains the tomb of the poet Torquato Tasso, who died in this monastery in 1595; the monument was erected by Pius IX. in 1867, the statue is by De Fabris. In the 2nd chapel, the tomb-stone of the linguist Card. Mezzofanti (d. 1849). — *RIGHT SIDE.* The 2nd chapel contains a Madonna, altar-piece by Ann. Carracci. At the end of the

right wall: monument of Archbp. Giov. Sacchi (d. 1506); in the lunette St. Anna teaching the Madonna to read, by *Pinturicchio*. The TRIBUNA contains restored frescoes by *Bald. Peruzzi*.

The MONASTERY contains, in a passage on the first floor, a Madonna with the donor, an admirable fresco of the school of *Leonardo da Vinci* (*Boltraffio*?), which has unfortunately been much injured by retouching (the attitude of the raised arm of the child, for example, has been entirely spoiled). The cell is still shown in which Tasso resided, when about to receive the laurels on the Capitol, and in which he died, 25th April, 1595. It contains his bust in wax, taken from the cast of his face, his portrait (by Balbi, 1864), autograph, etc. — On the hill-slope, to the left of the monastery, are the remains of an oak (shattered by lightning in 1842 and again seriously injured by a storm in 1891), under which Tasso was in the habit of sitting. Admirable view.

In the LUNGARA, farther on, to the left, is a suspension-bridge (Pl. II, 9, 12; toll 5 c.); on the left bank rises San Giovanni dei Fiorentini (p. 219). Opposite the bridge, in the Lungara, is the extensive *Palazzo Salviati* (Pl. II, 9), with a handsome court of the 16th cent., now a 'Collegio Militare' (cadet academy). The adjacent garden includes the University *Botanical Garden*.

About  $\frac{3}{4}$  M. from the Porta Santo Spirito and opposite the Pal. Corsini (p. 356), to the left, is the entrance to the —

\*\*Villa Farnesina (Pl. II, 11; adm., pp. 140, 141; visitors should bring hand-mirrors), the garden of which, extending to the Tiber, has been greatly curtailed by the recent alterations made in the course of the river. The small two-storyed building, an exceedingly pleasing Renaissance edifice, was erected about 1508-11 by *Bald. Peruzzi* for the papal banker Agostino Chigi, an enthusiastic admirer of art and patron of Raphael (see pp. 214, 219). In 1580 Cardinal Al. Farnese inherited the villa, which remained in the possession of the Farnese family until the extinction of the latter in 1731. It then passed to the King of Naples; and in 1861 it was let by Francis II. for 99 years to the Duke of Ripalda.

From the garden we enter a hall (64 ft. long, 23 ft. wide) on the ground-floor between two projecting wings, originally open, but now enclosed with windows. The ceiling, with its pendentives and spandrels, was decorated from the designs of *Raphael* (1518-20) by *Giulio Romano*, *Francesco Penni*, and *Giovanni da Udine* (who executed the enclosing garlands), with twelve illustrations of the \*\*MYTH OF PSYCHE, which are among the most charming creations of the master (comp. p. lxxii). Raphael has followed the account of *Apuleius*, a Latin author of the 2nd cent. A. D. much read during the Renaissance period, but has restricted himself to the incidents that took place in Olympus. A very plausible suggestion has recently been made that the walls were intended to be covered with representations of the much more dramatically effective scenes that

took place on earth, in Psyche's palace. But even in the absence of the latter, and in spite of C. Maratta's unfortunate restoration which has especially injured the blue ground, the whole produces a charming and brilliant effect owing to the indestructible beauty of the designs. The room is justly regarded as unique of its kind, even in a period so rich in noble creations of art.

The series of illustrations begins on the left, and is continued to the right on the wall opposite the entrance. The fable of Apuleius may be briefly told as follows. A certain king has three daughters, of whom Psyche, the youngest, excites the jealousy of Venus by her beauty. The goddess accordingly directs her son Cupid to punish the princess by inspiring her with love for an unworthy individual (1). Cupid himself becomes enamoured of her, shows her to the Graces (2; this is the best preserved of the paintings), and carries her off. He visits her by night only, warning her not to indulge in curiosity as to his appearance. Psyche, however, instigated by her envious sisters, disobeys the injunction. She lights a lamp, a drop of heated oil from which awakens her sleeping lover. Cupid upbraids her, and quits her in anger. Psyche wanders about, filled with despair. Meanwhile Venus has been informed of her son's attachment, imprisons him, and requests Juno and Ceres to aid her in seeking for Psyche, which both goddesses decline to do (3). She then drives in her dove-chariot to Jupiter (4), and begs him to grant her the assistance of Mercury (5). Her request is complied with, and Mercury flies forth to search for Psyche (6). Venus torments her in every conceivable manner, and imposes impossible tasks on her, which, however, with the aid of friends she is enabled to perform. At length she is desired to bring a casket from the infernal regions (7), and even this, to the astonishment of Venus, she succeeds in accomplishing (8). Cupid, having at length escaped from his captivity, begs Jupiter to grant him Psyche; Jupiter grants his request, kisses him (9), and commands Mercury to summon the gods to deliberate, and to conduct Psyche to Olympus (10). Psyche appears in the assembly of the gods and Mercury hands her the draught of immortality (ceiling-painting on the right). The gods celebrate the nuptial-banquet (ceiling-painting on the left). — Below the spandrels, fourteen Cupids with divine attributes.

The apartment adjoining the entrance hall on the left, which was also once without the protecting windows, contains a second mythological picture by *Raphael*, which is no less charming than the Psyche series, and indeed far surpasses them in point of execution, being painted entirely by the master's own hand in 1514: \*\**GALATEA*, borne across the sea in a shell, and surrounded by Nymphs, Tritons, and Cupids. To the left, *Sebastiano del Piombo* painted *Polyphemus* trying in vain to move the heart of Galatea by his love-songs (restored and ruined in the 18th cent.). The \*Ceiling Paintings, masterly in design and execution, by *Baldassare Peruzzi*, represent the starry heavens in a border painted to resemble plastic work. The large pictures present the constellation of Perseus and the chariot, with the nymph Callisto as the charioteer; in the fourteen pointed arches are other constellations, and in the ten hexagonal spaces, the twelve signs of the zodiac and the gods of the seven planets, mostly arranged in groups. The lunettes were afterwards filled by *Seb. del Piombo* with scenes from the kingdom of the air and from metamorphoses in which human beings are changed into birds. — The restorations carried out in 1861-70 in this and the entrance-hall have had only a modified success.

The subjects in the lunettes are taken from Ovid's *Metamorphoses*, but the meaning is not in every case clear. S. end wall: 1. Tereus with Philomela and Procne (?); 2. Daughters of Cecrops and Erichthonius. Long wall: 3. Daedalus and Icarus; 4. Juno in her chariot drawn by peacocks; 5. Scylla betrays her father Nisus by cutting off his purple lock; 6. Phœtion; 7. Boreas and Oreithyia. N. end wall: 8. Flora and Zephyr; 9. Colossal head in charcoal, said to have been drawn by *Michael Angelo*, but by modern critics ascribed to *Peruzzi*. The landscapes are erroneously attributed to Gasp. Poussin.

The UPPER FLOOR of the Farnesina, to which, however, visitors are seldom admitted, contains in the I. Room (*Salone*) fine architectural scenes by Bald. *Peruzzi* (View of Rome, the Borgo, Janiculum, etc.), one of the best examples of this kind of deceptive painting. *Peruzzi* also executed the frieze of mythological scenes. Entrance-wall: Deucalion and the flood, Apollo and Daphne. Long wall: Venus and Adonis, Bacchus and Ariadne, Race of Pelops and Enomaus, Parnassus, Triumph of Venus. Exit wall: Endymion and Luna, Cephalus and Procris. Over the windows (badly lighted): Bacchanalian scenes; Arion on the dolphin. Over the fireplace: Vulcan's forge. — II. BEDROOM. "Sodoma," Marriage of Alexander and Roxana, painted in 1511-12. The conception of this masterpiece is based on Lucian's description of a painting by Ætion: Alexander is conducted by Cupids to the nuptial couch of Roxana; Hymen and Hephaeston, the groomsman, stand lost in admiration; other Cupids play with the weapons of Alexander. — Exit wall: *Sodoma*, Family of Darius in presence of Alexander. — The third picture, Alexander on Bucephalus, is a poor work by an affected Roman artist of the second half of the 16th century.

On the other side of the Lungara, opposite the Farnesina, is the \*Palazzo Corsini (Pl. II, 11), formerly the property of the Riarii, purchased by Clement XII. for his nephew Card. Neri Corsini in 1729, and rebuilt by Fuga. In 1668-89 it was occupied by Queen Christina of Sweden, who died here, 19th April, 1689. In 1884 the palace was purchased by government and assigned to the *Reale Accademia de' Lincei*, or Royal Academy of Science. — A double staircase ascends from the principal portal to the 1st floor, on which is the —

GALLERIA NAZIONALE CORSINI (adm., see pp. 140, 141). — In 1894 the collection of paintings bequeathed to the city of Rome by Prince Giovanni Torlonia (d. 1829) was removed hither from the Palazzo Torlonia in the Piazza Venezia and united with the older Corsini collection; a number of paintings from the *Monte di Pietà* (p. 221) and the contents of the *Galleria Sciarra* (p. 192) were subsequently added, so that the Corsini Gallery now contains works of nearly every school and period, including a few of rare merit. The earlier stylistic school of landscape painting (*Andr. Locatelli*, 1660-1741) especially is represented by good examples; and the German and Dutch paintings, though few in number, are worthy of attention. A valuable *Collection of Drawings and Engravings* is now also united with the gallery. — Director, Prof. Ad. Venturi.

On each side of the CORRIDOR leading from the staircase to the vestibule are antique heads; the second on the left, Head of Hercules, after Scopas. — VESTIBULE. In the centre: Psyche supported by Zephyrs, by Gibson. At the back-wall, to the right, Dancer by Canova; sculptures of the school of Canova and three antique statues. To the right is the — I. Room. On the entrance and exit walls: Views of Rome, by *Pomini* and *Vanvitelli* (*Van Wiel*). Entrance-wall, above, Locatelli, landscapes. On the back and window walls: 184, 186, 187, 188. G. Poussin, Large land-

scapes. By the window, *H. Vernet*, Portrait. In the centre, Antique marble chair, with reliefs relating to war, the chase, and sacrifice.

II. Room. Left wall: \*220. *Van Dyck*, Madonna and Child; 187. *Maratta*, Holy Family. In a recess stands the \**Corsini Vase* in silver, with the Purification of Orestes in chased work (antique). On the walls of the recess: 204-214. Fragments of decorative paintings by *Perino del Vaga*, from the old Palazzo Altoviti, which formerly stood near the Castello di Sant' Angelo. Farther on: 219. *Baroccio*, Christ and Mary Magdalene; 225. *Rubens*, St. Sebastian. On the window-wall: 241, 243. *Carlo Dolci*, St. Apollonia, St. Agnes; 245, 247. *Guido Reni*, Ecce Homo. On the stands in the centre: 1326. *J. Both*, Landscape; 499. *Van den Eeckhout*, Supper at Emmaus; 738. *Hoffmann*, Hare (copy of Dürer). To the right is the —

III. Room. Long wall, to the left: 303, 304, 308, 309. *Canaletto*, Venetian scenes; 320. *Locatelli*, Landscapes; 336, 337, 312, 343. *Snyders*, Hunting-scenes; \*191. *Murillo*, Madonna and Child. Beside the windows: 401. *Dutch School*, Soldier; 386. *Van Bockhorst*, Lute-player.

IV. Room. Entrance-wall: 486. *Strozzi*, Beggar. Left window-wall: 465. *School of Van Dyck*, Portrait; 427. *Maratta*, Madonna. Right window-wall: 478. *Flinck*, Cimon and Pero. On the stands: 730. *Guercino*, Ecce Homo; 781. *Battoni*, Holy Family; 782. *Carlo Dolci*, Madonna and Child.

V. Room. 517, 520, 525. *Carlone*, Portraits; 547. Ancient copy of *Titian*, Venus and Adonis. — VI. Room. 573. *Bronzino*, Hebe; 575. *School of Andrea del Sarto*, Holy Family; 579. *Fra Bartolomeo*, Holy Family; 584. Copy of *Raphael*, Portrait of Leo X., with alterations in the subsidiary figures. In the centre: 538. *Pulzone*, Portrait of a Cardinal. — In the cabinet on the right: 1314. *Guido Reni*, Herodias.

VII. Room. Entrance-wall: 610. *Bartolomeo Veneto*, Portrait; 615. *School of Titian*, Philip II. (original in Naples). Back-wall: 627. *Garofalo*, Bearing of the Cross; 632. *Dosso Dossi*, Portrait. On the lower part of the walls are frescoes from the Palazzo Altoviti.

VIII. Room. Exit-wall: 711. *Umbrian School*, Madonna and saints; 712. *Fran. Francia* (?), St. George. Window-wall: *School of Sodoma*, Pieta (resco). Right wall: \*728. *Fra Angelico*, Last Judgment; 726. *Rondinelli* (?), Madonna and Child. Behind the curtain between these is a *Mosaic* representing Pope Clement X. and his nephew Cardinal Neri. On the stands: 756. *Style of D. Bouts*, Crucifixion; 1241. *Raphael* (?), Fragment of a Madonna with the veil. — CABINET to the right. On the left wall are several admirable portraits of the *German School*. On the right wall are good portraits of the *Dutch School*. — We return to Room VIII and enter the celebrated —

*Corsini Collection of Drawings and Engravings*, one of the most extensive in the world. Some of the engravings are hung on the walls, while the remainder are shown on request. In the wall-cases are large *Illustrated Works*, which also may be inspected on request. — The small room between this room and Room I contains frescoes from the Palazzo Altoviti.

The Library of this palace (adm., see p. 183; entrance by the principal portal; traverse the open corridor to the right before the main staircase, and ascend the winding staircase to the 1st floor), was founded by Card. Neri Corsini in 1754. It contains 70,000 vols. and about 2500 MSS.

At the S. end of the Lungara stands the Museo Torlonia (Pl. II, 10; entrance Vicolo Corsini 5), the property of Prince Don Giulio Torlonia, containing the most extensive collection of antiquities in Rome after those at the Vatican and the Capitol (not open to the public). The collection, which includes over 600 objects from almost every epoch of Graeco-Roman art, consists chiefly of the contents of the former Galleria Giustiniani, of a number of works formerly in the Villa Albani, and of the yield of the late Prince Torlonia's excavations. The Vesta Giustiniani and the fine collection of imperial busts may be specially mentioned. Catalogue by P. E. Visconti.

A little to the S. of the Museo Torlonia the Via della Lungara is terminated by the Porta Settimiana (Pl. II, 10), a gate in the old

wall of Trastevere. — The *Via Garibaldi* and the *Via di Santa Maria della Scala* begin here; see pp. 361 and 360. — The house with the old Gothic window, at the corner of the *Via di Santa Dorotea*, to the right, is pointed out as the abode of Raphael's 'Fornarina'.

### *e. Trastévere.*

ELECTRIC TRAMWAY from the Piazza Venezia over the Ponte Garibaldi, see No. 9 in the Appendix.

The *Janiculum* (275 ft.) rises to a commanding height near the river, the banks of which were connected in ancient times by the *Pons Sublicius*, a wooden bridge, which was broken down in times of danger. No mention of a fortification on the Janiculum is made until near the close of the republican period. The hill was annexed to the city by Augustus as a 14th quarter, which he named the *Regio Transtiberina*. The banks of the Tiber here were bordered with handsome villas, but the quarter always retained the character of a suburb, and was much frequented by foreigners, particularly by Jews, who formed a community here down to the beginning of the 16th cent. (comp. p. 223). Trastevere is now inhabited almost exclusively by the working classes, among whom many well-built and handsome persons of both sexes will be observed. The inhabitants of Trastevere maintain that they are the most direct descendants of the ancient Romans, and their character and dialect differ in many respects from those of the citizens of other quarters.

The northernmost of the bridges by which Trastevere is connected with the city is the *Ponte Sisto* (Pl. II, 10, 13), constructed under Sixtus IV., in 1474, on the site of the *Pons Valentiniani*, built in 366 A.D. by Symmachus, prefect of the city. — To the right the *Via di Ponte Sisto* leads in 3 min. to the broad *Via Garibaldi*, a little on this side of the Porta Settimiana (see above), which ascends to San Pietro in Montorio (p. 361). The side-streets to the left lead to Santa Maria in Trastevere (p. 359).

Below the Ponte Sisto the Tiber is spanned by the *Ponte Garibaldi* (Pl. II, 13), an iron bridge with two spans of 180 ft., built in 1885-88. At the Trastevere end of the bridge is the small *Piazza di San Crisogono*, which is traversed by the main street of Trastevere, the *Via della Lungarina*, continued on the W. by the *Via della Lungarella*. To the left is the *Torre degli Anguillara*, built in the 12th cent. by the powerful Count Anguillara, a scion of the Orsini family. With the remains of the adjoining fortified mansion, this forms one of the largest private buildings of mediæval Rome (under restoration).

The church of **San Crisogono** (Pl. II, 13) is a basilica of early foundation but frequently restored. The portico dates from the last restoration, by Giov. Batt. Soria, in 1624.

The INTERIOR, with a richly gilded ceiling executed at the last restoration, is interesting on account of its fine old mosaic pavement, and ancient columns, particularly the two of porphyry supporting the arch of the choir, which are the largest in Rome. The ceiling-painting of transept is by the *Cavaliere d'Arpino*. The mosaic on the wall of tribune represents the Madonna between SS. Chrysogonus and James. Carved stalls of 1866.

The Via Monte di Fiore, to the E. of the Piazza San Crisogono, *Vitorium* of the VII. Cohort of the *Vigiles*, i.e. a station of the Legions (p. xxxii), has been excavated at a depth of about 1½ fr.). A modern flight of steps descends to a small court-yard, with a cistern in the centre, a chapel with steps (right), and several rooms, on the walls of which are inscriptions of the beginning of the 3rd cent. A.D.

Lungaretta leads to the right from the Piazza (5 min.) the PIAZZA DI SANTA MARIA IN TRASTEVERE, with a fountain and the church of —

in Trastevere, which is said to have been founded 1. under Alexander Severus, on the spot where a spring miraculously welled forth at the time of the birth of Christ. It is mentioned for the first time in 499, was re-erected by Innocent II. about 1140, and consecrated by Innocent III. in 1198. The present vestibule was added by *Carlo Fontana* under Clement XI. in 1702; and a somewhat meretricious restoration of the church was carried out in 1866-74. On the façade are Mosaics of Mary and the Child, on each side the small figure of a bishop (Innocent II. and Eugene III.) and ten virgins, eight of whom have burning, and two extinguished lamps, a work of the 12th cent., freely restored in the 14th (comp. p. lxiii). The mosaics on the pediment above are modern. The vestibule contains two Annunciations, one attributed to *Pietro Cavallini*, but now entirely repainted, and numerous inscriptions.

The INTERIOR (best light in the afternoon) contains twenty-two ancient columns of unequal sizes, supporting a straight entablature. Some of the capitals were formerly decorated with heathen deities (e.g. Jupiter, Harpocrates with his finger on his mouth, etc.), but these were removed when the church was restored in 1870. The fine pavement is laid with porphyry, verde antico, and other marbles, in the style known as Cosmatto work (comp. p. lxiii). The ceiling, decorated with richly-gilded carved work, was designed by *Domenichino*. The oil-painting on copper in the centre, a Madonna surrounded by angels, is by the same master. Immediately to the right of the entrance to the NAVE is an elegant tabernacle by *Mino da Fiesole*. The chapels of the aisles contain little to detain the traveller. The TRANSEPT is reached by an ascent of seven steps, on which is the inscription *Fons Olei*, indicating the alleged site of the spring of oil. In the right transept are the tombs of two Armellini (16th cent.). Opposite is an altar erected to St. Philip and St. James by Card. Philip of Alençon; l. his tomb (d. 1397); r. tomb of Card. Stefaneschi (d. 1417), with recumbent "Figure by *Magister Paulus*." — The "Mosaics in the Tribune" belong to different periods. Above are the older ones, dating like the triumphal arch itself ("the first Romanesque work of importance in Italy") from 1199-53. On the arch: the Cross with Alpha and Omega, under the symbols of the Evangelists; r. and l. Isaiah and Jeremiah. On the vaulting Christ and the Virgin enthroned; l., St. Calixtus, St. Lawrence, Inno-

cent II.; r., St. Peter, St. Cornelius, Julius, Calepodius. The lower mosaics are ascribed by Vasari to *Pietro Cavallini*, a master of the transition period from the Cosmas family to Giotto, and have been restored by Camuccini. They represent the 13 lambs and scenes from the life of Mary; in the centre of the wall a mosaic bust of Mary with St. Peter, St. Paul, and the donor Stefaneschi (1290). — In the chapel to the right of the choir is a Madonna with SS. Rochus and Sebastian, attributed to *Perugino*. — The SACRISTY contains a fragment of ancient mosaic (ducks and fishermen, the former admirable).

The *Via di Santa Maria della Scala*, to the N.W. of Santa Maria in Trastevere, leads past the church of *Santa Maria della Scala* to the *Porta Settimiana* (p. 357) and the beginning of the *Via Garibaldi* (p. 361). — The *Via di San Francesco a Ripa* leads to the S.E. from the Piazza Santa Maria in Trastevere to (6 min.) the church of *San Francesco a Ripa* (see p. 361); and the *Via San Cosimato* leads to the S. to (4 min.) the Piazza San Cosimato. On the S. side of this piazza is the —

Monastery of **San Cosimato** (Pl. III, 10, 19), dating partly from the 11th, partly from the 15th cent., and since 1892 the property of the *Congregazione di Carità*. The CHURCH was built in 1476 on the site of an early Christian basilica (9th cent.?), the small forecourt of which is still extant. In the interior are some antique columns, and the beautiful *Cibò Tomb*, of the 15th century.

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The *Ponte Emilio* (Pl. II, 16), the new iron bridge (p. 273) near the Piazza Bocca della Verità, lies immediately opposite the E. end of the *Via della Lungarina* (p. 358); while to the S.W. the *Via de' Vassellari* and its prolongation, the *Via di Santa Cecilia*, lead to —

\***Santa Cecilia in Trastevere** (Pl. III, 18), originally the dwelling-house of the saint, which was converted into a church by Urban I., restored by Paschal I. in the 9th cent., and entirely rebuilt by Card. Franc. Acquaviva in 1725. It is approached by a spacious court, which is embellished with an ancient marble vase, and by a portico resting on four columns (two of African marble and two of red granite).

**Interior.** The columns which formerly supported the nave were replaced by pillars in 1822. To the right of the entrance is the tomb of Card. Adam of Hertford, an English prelate (d. 1398), by 'Magister Paulus' (?); and to the left that of the warlike Card. Fortiguerra (d. 1478) by *Mino da Fiesole* (reconstructed and partly restored in 1891). — The beautiful HIGH ALTAR with columna in pavonazzetto was executed by the Florentine Arnolfo di Cambio (1284); adjacent is an ancient candelabrum for the Easter-candle; beneath the high-altar the recumbent 'Figure of the martyred St. Cecilia by Stefano Maderna'. The saint had converted her husband Valerianus, her brother, and even her judges, but was at length condemned to be executed during the persecution that took place either under Marcus Aurelius or Alexander Severus. The executioner, being unable to sever her head from her body after three attempts, fled in dismay. Bishop Urban interred the remains of the holy woman in the catacombs of St. Calixtus (p. 389). In 821 her burial-place was divulged to Paschal I. in a vision, whereupon he transferred her remains to this church. In 1599 the sarcophagus was again opened, and Maderna's statue reproduces the attitude of the body then found. — The TRIBUNE contains ancient Mosaics of

period of the foundation (9th cent.): the Saviour standing with the Gospel, l. St. Paul, St. Agatha, and Paschal; r. St. Peter, St. Valerianus, and St. Cecilia. — In the 1st CHAPEL, on the right, an ancient picture of Christ on the Cross; the 2nd CHAPEL, a little farther back, said to have been the bath-room of St. Cecilia, is an antique bath, the flue-tiles of which are still seen in the wall. — The opposite door leads to the SACRISTY, the vaulting of which is adorned with God the Father and the Four Evangelists by *Pinturicchio*. — In the last CHAPEL on the right wall are preserved the remains of frescoes of the 12th cent. detached from the façade of the church (Entombment of the saint and her Appearance to Pope Paschal I.). — Descent to the lower church by the tribune. — Music on St. Cecilia's day, see p. 137.

To the S.E. of Santa Cecilia stands the extensive *Ospizio di San Michele* (Pl. III, 13, 16), founded as a poorhouse in 1689 by Tommaso Odescalchi. After his death it was extended by Innocent XII., and is now chiefly occupied by a government working-school for boys and girls (printing, carpet-weaving, wood-carving, etc.). Skirting the river is the *Ripa Grande*, with the harbour.

The VIA ANICIA (Pl. III, 13), passing the choir of Santa Cecilia, leads to *Santa Maria dell' Orto*, begun in 1489, continued after 1512 by Giulio Romano (façade of 1762; interior overlaid with stucco ornamentation; tasteful font of about 1500), and to a large government *Fabbrica de' Tabacchi*. Thence it is continued to the piazza and church of —

**San Francesco a Ripa** (Pl. III, 13), the latter built in 1231 and modernized in the 17th century. The last chapel on the left contains the recumbent statue of St. Ludovica Albertoni, by *Bernini*. St. Francis of Assisi resided for some time in the adjoining monastery. — To the N.W. of the piazza begins the *Via di San Francesco a Ripa* (p. 360), which leads in 6 min. to Santa Maria in Trastevere.

To the S. of San Francesco is the *Porta Portese* (Pl. III, 13), from which the Porto road issues (see p. 417). Outside the gate is the *Trastevere Station* (comp. pp. 8, 127).

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The VIA GARIBALDI (Pl. II, 10; p. 358) leads in about 5 min. to a small piazza, whence, to the right, the steep Via San Pancrazio ascends direct to the Acqua Paola (see p. 363), quitting the piazza beside the 'Bosco Parrasio degli Arcadi', the garden in which were held the meetings of the 'Arcadia', a poetic academy of the 18th century. On the hill above is seen the Spanish Academy, an institution resembling the French (p. 150). The Via Garibaldi continues to ascend in windings to San Pietro in Montorio, the Acqua Paola, and the Porta San Pancrazio. About 80 paces from the above-mentioned small piazza, a footpath to the right, flanked with oratories, and ascending in steps, also leads to the church.

**San Pietro in Montorio** (Pl. II, 10), erected in 1500 for Ferdinand and Isabella of Spain by Baccio Pintelli (or *Meo del Caprino*?), on the spot where St. Peter is said to have suffered martyrdom, stands on the slope of the Janiculum, 195 ft. above the sea-level. The campanile and tribune were almost entirely destroyed during the

siege of 1849. If the church is closed, visitors ring at the door on the right (25-50 c.).

**RIGHT SIDE.** In the 1<sup>st</sup> Chapel: Scourging of Christ, painted in oil by *Seb. del Piombo* from Michael Angelo's drawings; adjoining, St. Peter on the left and St. Francis on the right; on the ceiling the Transfiguration; on the exterior of the arch two prophets with angels, in fresco, also by *Seb. del Piombo* (best light about midday). The 2<sup>nd</sup> Chapel (Coronation of Mary on the arch) was painted by pupils of *Perugino*. The altar-piece of the 5<sup>th</sup> Chapel, Conversion of St. Paul, is by *Vasari*. — **LEFT SIDE.** The last chapel contains an altar-piece by *Daniello da Volterra* (?), Baptism of Christ; in the 4<sup>th</sup> Chapel an Entombment by a Dutch master; in the 3<sup>rd</sup>, an altar-piece and ceiling, by pupils of *Perugino*; in the 2<sup>nd</sup>, sculptures of the school of *Bernini*; in the 1<sup>st</sup>, St. Francis by *G. de' Vecchi*. By the wall near the door, tomb of St. Julian, Abp. of Ragusa, by *G. A. Dossio*, 1510.

In the court of the monastery rises the \*Tempietto, a small circular building with sixteen Doric granite columns, erected in 1499-1502, from *Bramante's* designs, on the spot where the cross of St. Peter is supposed to have stood. A chapel in the interior contains a statue of St. Peter, and below it is a second chapel (redecorated in 1628, according to an inscription) with an opening in the floor indicating the spot which the cross is said to have occupied.

The piazza in front of the church commands a magnificent \*\*VIEW of Rome and the environs, for the orientation of which this point is admirably adapted (comp. annexed Panorama, from which the omission of the unimportant new erections will be no disadvantage; p. 139). The most important places are enumerated here from right to left. To the S. is the Tiber, which is crossed by the iron bridge of the railway to Civitâ Vecchia and Leghorn; beyond it the great basilica of San Paolo fuori le Mura. Then part of the city-wall, in front of it the Monte Testaccio (adjoined by the new quarter to the S.W. of the Aventine), the pyramid of Cestius, and the Porta San Paolo. The Tiber, which flows between us and Monte Testaccio, is not visible hence. On the Aventine rise the huge new Collegio Sant' Anselmo of the Benedictines and the three churches of Santa Maria Aventina, San Alessio, and Santa Sabina. Beyond are the Alban Mts., with Mte. Cavo (3130 ft.) on the right, and Frascati on the left. On the Caius, the Villa Mattei and Santo Stefano Rotondo, above which, on the extreme spur of the Alban Mts., is Colonna; between this and the Sabine Mts., near Palestrina, the heights of the Abruzzi. Then the Palatine, with the ruins of the palaces of the emperors and the cypresses of the former Villa Mills, above which rise the statues on the façade of the Lateran. Next, the Colosseum, the three huge arches of the basilica of Constantine; then the Capitol with the German Archaeological Institute, the Pal. Caffarelli, the tower of the senatorial palace, parts of the façade of the Capitoline Museum, and of the church of Araceli; the two domes with the campanile above these belong to Santa Maria Maggiore on the Esquiline. The finely shaped, double-peaked mountain in the extreme distance is the Monte Velino (8165 ft.), which rises to the N.W. of the Lago di Fia-

cino. Farther on, near the cypresses, the extensive royal palace on the Quirinal, in front of which, near a light-coloured dome, rises Trajan's column; more towards the foreground the church del Gesù with its dome, beyond which is the Monte Gennaro (4160 ft.). Thence on the Pincio, the northernmost of the Roman hills, the light Villa Medici, and to the right of it Santissima Trinità de' Monti, rising with its two towers above the Piazza di Spagna. Nearer, not far from the Tiber, rises the Pal. Farnese with its open loggia. To the right of it, the spiral tower of the University; farther to the right, part of the dome of the Pantheon, concealed by the dome-church of Sant' Andrea della Valle, to the right of which the column of M. Aurelius in the Piazza Colonna is visible. Again to the left, on the height, are the wall and the gardens on the Pincio with the two dome-churches of the Piazza del Popolo. Then, near the river, the Chiesa Nuova; beyond it the indented outline of Soracte (2250 ft.). On this side of the Tiber rises the castle of Sant' Angelo; beyond it, the heights of Baccano. By the chain-bridge is the dome-covered church of San Giovanni de' Fiorentini. Farther off, Monte Mario with the Villa Mellini; lastly, at the extreme angle to the left, rises the dome of St. Peter's. In Trastevere, at the foot of the hill, is the church of Santa Maria in Trastevere, the light-coloured tower to the right of which belongs to Santa Cecilia.

If we descend from San Pietro in Montorio in a straight direction, traverse the Vicolo della Frusta to the right, and then the Via della Paglia to the left, we reach the Piazza di Santa Maria in Trastevere (p. 359).

The Via Garibaldi continues to ascend the hill to the **Acqua Paola** (Pl. II, 10, 7), the ancient *Aqua Trajana*, which was supplied by the Lago di Bracciano (p. 97), upwards of 30 M. distant. The aqueduct fell into disrepair, but was restored by *Fontana* and *Maderna* in 1611 under Paul V., who decorated the great fountain with marble from the Temple of Minerva in the Forum of Nerva (p. 263). The granite columns were brought from the vestibule of the old church of St. Peter; the massive basin was added by Innocent XII.

Opposite, on the right, is an iron gate forming the entrance to the **\*Passeggiata Margherita** (Pl. II, 7, 8), opened in 1884, which embraces the former garden of the Palazzo Corsini (p. 356) and is continued along the summit and slope of the Janiculum. The broad carriage-road which traverses the gardens is flanked with busts of modern Italian celebrities and leads past the imposing bronze *Equestrian Statue of Garibaldi*, by Gallori, erected in 1895. The statue, over 20 ft. in height, stands on a tall pedestal of granite, surrounded by bronze groups: in front, Attack on Rome in 1849; behind, Battle of Calatafimi in 1860; on the right, America with allegorical representations of Trade and Agriculture; on the left, Europe with allegorical representations of History and Genius. Farther on, to the right, is the Casino of the Villa Lante (16th cent.). The road the

descends in curves past Tasso's oak-tree and *Sant' Onofrio* (p. 353), and ends at the *Porta di Santo Spirito* (p. 353). From the *Acqua Paola* to *Sant' Onofrio* is an easy walk of 15-20 minutes. The \*VIEWS of the city and the Campagna, especially fine at sunset, almost excel in their variety the view from *San Pietro in Montorio*.

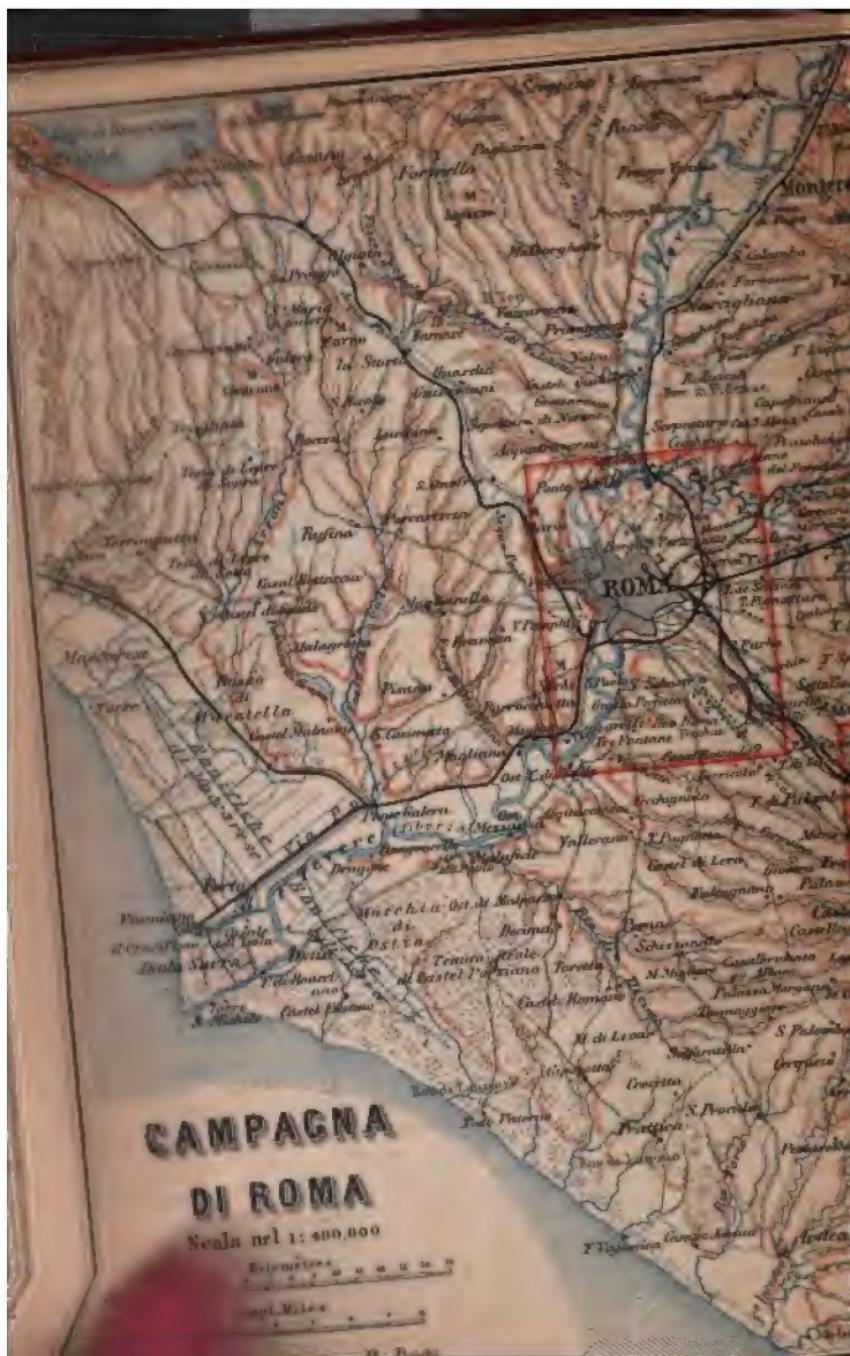
The *Via di Porta San Pancrazio* leads in 5 min. from the *Acqua Paola* to the **Porta San Pancrazio** (Pl. II, 7), on the summit of the Janiculum (275 ft.), adjoining the ancient *Porta Aurelia*. — Outside the gate are several osterie. The church of *San Pancrazio* (Pl. III, 4),  $\frac{1}{4}$  M. to the left, was erected by Symmachus about the year 500, but has been frequently restored. — In a straight direction we reach the entrance to the —

\***Villa Doria Pamphili** (Pl. II, III, 4, 1; admission, see pp. 140, 141; cabs not admitted, see p. 139), planned in the middle of the 17th cent. and skilfully adapted to the undulating character of the ground by *Algardi*, at the instance of Prince Camillo Pamphili, nephew of Innocent X., and now the property of Prince Doria. It is sometimes called by the Italians *Belrespiro*, and the grounds are the most extensive and perhaps the pleasantest near Rome.

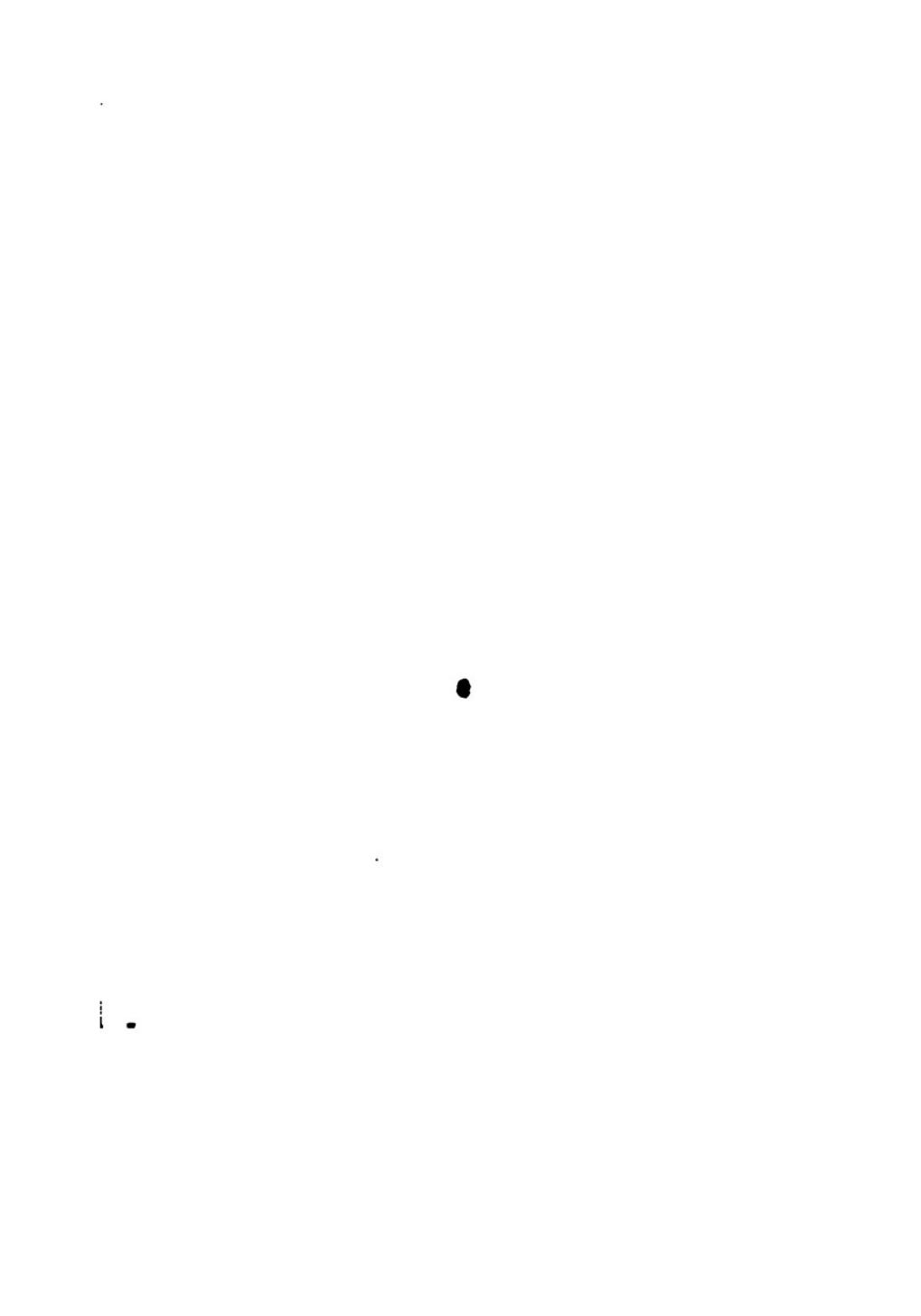
On entering, we follow the carriage-road, which passes under a triumphal arch, and leads in windings to a (8 min.) *Terrace* commanding a fine view of Mte. Mario and St. Peter's, between which the horizon is bounded by Soracte, and a part of the Campagna. The iron gate on the left is the entrance to the private garden surrounding the *Casino*, built by *Algardi*, which contains reliefs (chiefly from ancient sarcophagi) and statues (no admission). Near the entrance to the casino-garden, under the trees to the right, are several *Columbaria* (Pl. II, 1), discovered in 1838, and situated on the ancient *Via Aurelia*. One of them is well preserved and contains some interesting paintings (*Prometheus delivered by Hercules*, *Death of the children of Niobe*, etc.; comp. p. 281). Fee 20-30 c.

The carriage-road turns to the left beyond the casino-garden and skirts a meadow, carpeted in spring with anemones. In the centre of the latter is an altar, with seven gods and Antoninus Pius (?) holding one of the Penates. After 5 min., where the road turns to the right, a beautiful view is obtained of the Alban Mts. and the Campagna; it then winds past some pine-trees and leads along the bank of a (10 min.) pond with swans to the (5 min.) fountain by which it is supplied. The casino-garden may now be regained either by the direct path, or by the carriage-road, which leads in 4 min. to the hot-houses (r.), and the pheasantry (l.), with its beautiful silver pheasants. On the roadside (l.), 50 paces farther on, a monument was erected by Prince Fil. Andr. Doria in 1851 to the memory of the French who fell in 1849 at the storming of the *Porta San Pancrazio*.









## THIRD SECTION.

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#### 1. Immediate Environs and the Campagna.

The vast *Campagna di Roma*, bounded on the N. by the Cimini-an Forest, on the W. by the sea, on the S. by the Alban Mts., and on the E. by the Apennine chain of the Sabina, affords an ample field for a number of the most interesting excursions. The mountains with their picturesque outlines, and the wild and deserted plain, covered in every direction with imposing ruins, chiefly of ancient origin, present attractions of the highest order, to which years of study might fitly be devoted.

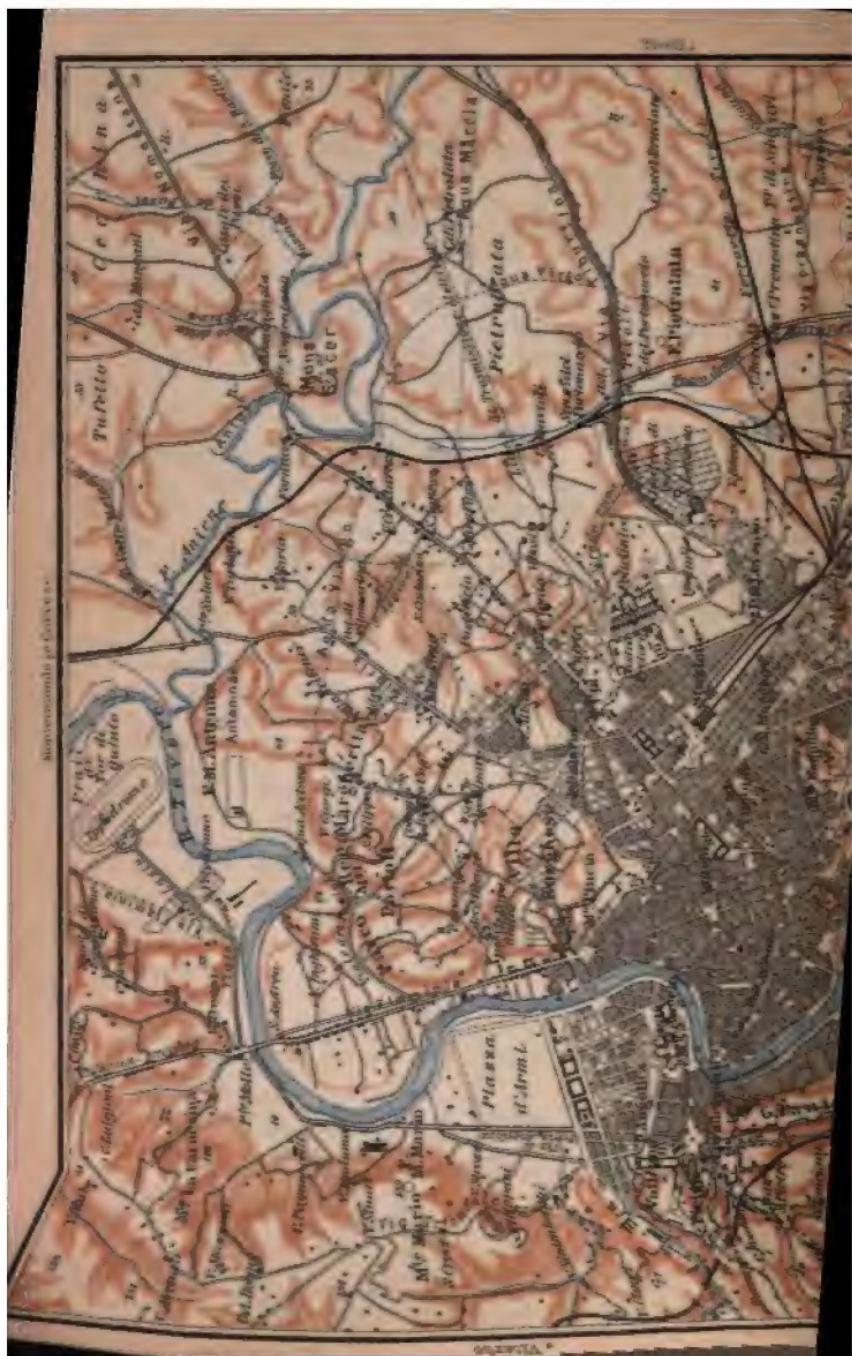
The Campagna, which was once covered by the sea, owes its origin to powerful volcanic agency; lava is of frequent occurrence, and the red volcanic tufa is seen everywhere! A great number of ancient craters may be distinguished, the most important of which are the circular wall of the Alban Mts. from Artemisio to Tusculum, including or adjoining the smaller craters of Monte

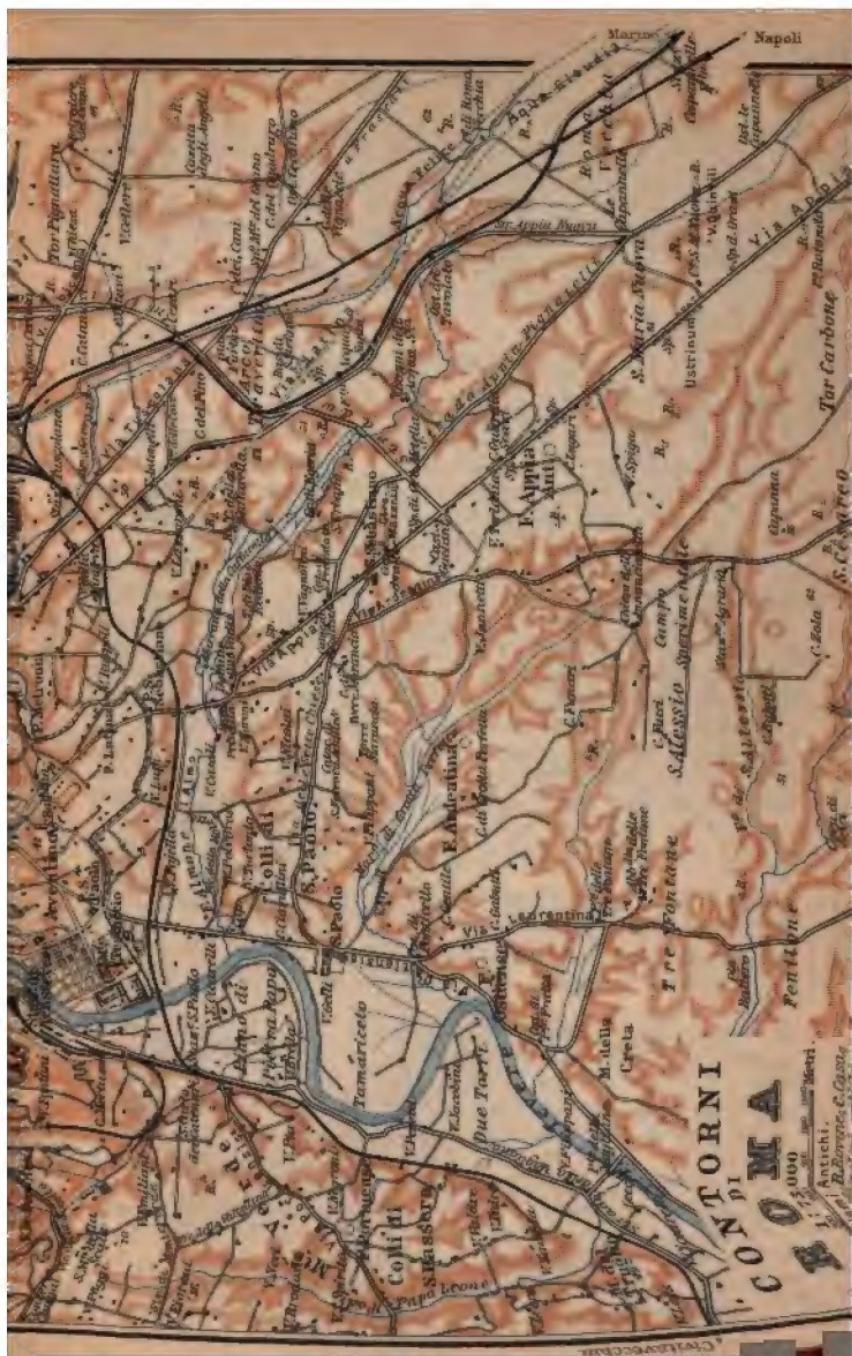
Cavo, the Alban Lake, and the Lake of Nemi; the lake of Bracciano, the lake of Vico in the Ciminian Forest, and the crater of Baccano. The historical associations connected with this plain are, however, of still higher interest than its natural features. The narrow strip of land which stretches between the Alban Mts. and the Tiber towards the sea is the ancient *Latium*, the home of the Roman people, which victoriously asserted its superiority over the Etruscans on the N., the Sabines on the E., and the Volscians on the S., subsequently effected the union of the Italian peninsula, and finally acquired supremacy over the whole world. Once a densely peopled land, with numerous and prosperous towns, it is now a vast and dreary waste, of which barely one-tenth part is furrowed by the ploughshare. In May, when the malaria begins to prevail, herdsmen and cattle retire to the mountains, while the few individuals who are compelled to remain behind lead a miserable and fever-stricken existence. The cause of this change dates from so remote a period as the last centuries of the republic, when the independent agricultural population was gradually displaced by proprietors of large estates and pastures. This system inevitably entailed the ruin of the country, for a dense population and a high degree of culture alone can avert the *Malaria*, which is produced by defective drainage and the evaporation of stagnant water in the undulating and furrowed volcanic soil. In the middle ages the evil increased. The popes repeatedly endeavoured to promote the revival of agriculture, and the Italian government has continued their policy, but such attempts cannot be otherwise than abortive as long as the land is occupied by farms and pastures on a large scale. An entire revolution in the present system, energetically and comprehensively carried out, will alone avail to restore the prosperity of the land. The large estates are usually let to *Mercanti di Campagna*, or contractors on a large scale. These entrust the management of the land to a *Fattore*, or bailiff, who resides at the *Tenuta* or *Casale*, as the farm-house is called. The system of tillage and the implements used have hitherto been of a very primitive character, but modern agricultural machinery is being gradually introduced.

Excursions to the CAMPAGNA generally require at least half-a-day. Those whose residence in Rome is sufficiently prolonged should make these excursions in the plain in winter, and those among the mountains in the warmer season. In the height of summer excursions in the plain should be made with great caution. As far as the gates, and for  $\frac{1}{2}$  M. or more beyond them, the roads are dull and uninteresting from being flanked by lofty walls. A cab should therefore be taken at least as far as the gate. *Fares*, see Appx.; *Carriages* and *Saddle Horses* for the Campagna, see p. 131. — *Cycles*, for which the modern roads in the Campagna are admirably adapted, may be hired at various shops in Rome.

The traveller is particularly cautioned against the risk of taking cold, owing to the great and sudden change of temperature which generally takes place about sunset. Lying or sitting on the ground in winter, when the soil is extremely cold in comparison with the hot sunshine, is also to be avoided. In crossing the fields care should be taken to avoid the formidable herds of cattle, especially in spring; and the same remark sometimes









applies to the dogs by which they are watched when the herdsman is absent. For remarks on public safety, see p. xiii.

The excursions are enumerated according to the order of the gates from N. to E. and S. (comp. the annexed Map, on a scale of 1 : 60,000). Those who wish minuter details should consult the admirable maps of the Italian Ordnance Survey, some of which are on a scale of 1 : 25,000 and others of 1 : 50,000 and 1 : 100,000. For a careful study of the topography of the neighbourhood *Nibby's 'Dintorni di Roma'* (3 vols., Rome, 1849) is indispensable. Good English works are those by *Burn*, *Gell*, etc., mentioned on p. xxviii.

#### a. From the Porta del Popolo.

TRAMWAY to *Ponte Molle*, 2 M., starting just inside the gate (20 c.). One-horse carr. about 2 fr. — From *Ponte Molle* to *Acqua Acetosa* 1½ M. — From *Ponte Molle* to *Prima Porta* 4½ M. (one-horse carr. about 10 fr.).

*Porta del Popolo* (Pl. I, 13), see p. 147. The *Villa Borghese*, just outside the gate, is described with its art-collections at p. 181; the museum in the *Villa di Papa Giulio* at p. 187.

The road from the *Porta del Popolo* to the *Ponte Molle*, the ancient *Via Flaminia*, constructed in 220 B.C. by the Censor C. Flaminius (p. 113), is at first flanked with houses. About 1½ M. from the gate the *Vicolo dell' Arco Oscuro* diverges to the right beside the *Casino of Julius III.* to the *Villa di Papa Giulio* (p. 187). A little farther on, on the right, is the little church of *Sant' Andrea*, founded by Julius III. in commemoration of his deliverance from the Germans in 1527, built by Vignola in an excellent Renaissance style. A broad road, the *Viale dei Parioli*, diverges on the same side (right), traversing the unfinished public park on the *Monti Parioli*, to the *Acqua Acetosa* (p. 368). A few yards to the right of the road is an iron railing enclosing the remains of the 4th cent. *Basilica of St. Valentine*, excavated in 1888. Behind it is the entrance to its catacombs.

A little on this side of the bridge, to the right, is a second *Chapel of Sant' Andrea*, erected by Pius II. on the spot where he met the head of St. Andrew, when brought hither from the Peloponnesus in 1462. In the interior is a statue of St. Andrew by Paolo Romano (1463).

We then cross the Tiber by the *Ponte Molle*, which was constructed on the foundations of the ancient *Pons Milvius*, or *Mulvius*, built by the Censor M. Æmilius Scaurus in B.C. 109. The four central arches are antique. The last thorough restoration took place in 1805, when the superstructure in the form of a triumphal arch, designed by *Valadier*, was added.

Beyond the *Ponte Molle* are several frequented *Osterie* near the tramway-terminus (see above). — The road divides. The branch to the left is the *Via Cassia* (see p. 368); that to the right is the *Via Flaminia* (p. 368). To the extreme left is the road coming from the *Porta Angelica* (p. 368) and to the extreme right, near the river, a road leads via the (3/4 M.) *Tiro Nazionale* (rifle-range) to the (1 M.)

*Race Course*, named after the adjacent *Tor di Quinto*, the ruins of an ancient tomb (fine view).

From the *VIA FLAMINIA* a road diverges to the left, after about 35 min., to the *Val di Pussino*, with a picturesquely situated farm. At *Due Ponte*, farther on, the road from the *Tor di Quinto* (see above) joins the *Via Flaminia* on the right. About  $\frac{1}{2}$  M. farther on, on the left side of the road, is the vaulted tomb of *Nasonius*, with traces of painted stucco-work. About 3 M. from the *Ponte Molle* the *Via Flaminia* crosses the *Valchetta*, the ancient *Cremera* (p. 415). A new road, diverging to the right at this point, crosses the Tiber by a long iron bridge and joins the *Via Salaria* at *Castel Giubileo* (p. 372; seen on the other side of the river). About 1 M. farther on the road reaches the *Casale di Prima Porta*, with the ruins of the imperial *Villa* of *Livia*, or *Ad Gallinas*, where the statue of *Augustus* (now in the Vatican, p. 345) was found. A room with admirably preserved mural paintings, representing a garden with trees and birds, is particularly interesting ( $\frac{1}{2}$  fr.). The remains of another villa were found in 1892 in the adjoining *Fondo Piacentini*, with a fine mosaic pavement in the Egyptian style. — Not far from *Prima Porta* is a station of the ancient road, called *Saxa Rubra*; here, in the plain by the river, *Maxentius* was defeated in 312 by Constantine fighting under the sign of the cross ('labarum'). *Maxentius* was drowned in the Tiber at the *Ponte Molle*.

The *VIA CASSIA*, which leads via Bolsena and Chiusi to Arezzo, gradually ascends to (8½ M. from Rome) *La Storta* (p. 98), commanding views of the Alban and Sabine mountains and of Soracte. About 2½ M. from the *Ponte Molle* the road passes (on the left) a sarcophagus on a ruined base, groundlessly called the *Tomb of Nero*. The inscription on the back, past which the ancient road ran, distinctly states that this monument, which dates from the 2nd cent. after Christ, was erected by *Vibia Maria Maxima* to her father P. Vibius Marianus and her mother *Regina Maxima*. At this point an ancient road diverges to the right to *Veii* (p. 415), but it is not easy to find.

We may return from the *Ponte Molle* either by the *Acqua Acetosa* or by the *Villa Madama*. The former route, commanding fine views of the Sabine Mts. and of Mt. Soracte on the left, diverges to the E. from the highroad on the left bank of the Tiber, immediately beyond the bridge. It follows the river-bank and reaches (1½ M.) the *Acqua Acetosa*, the mineral water of which is much esteemed. The well-house, designed by *Bernini*, was erected under *Alexander VII.* in 1661. — A short distance to the S. passes the *Viale dei Parioli* (p. 367), which we may follow, to the right, to the highroad from the *Porta del Popolo*; or, turning to the left, we may take the *Viale della Regina*, which brings us in 20 min. to the suburb outside the *Porta Salaria* (p. 369). Here we turn to the right, and skirting the W. side of the *Villa Albani*, reach the *Porta Salaria*.

From the *Ponte Molle* the 'Via di Porta Angelica' follows the right bank of the Tiber, and from it, after ¾ M., the *Vicolo Macchia Madama* diverges to the right to (½ M.) the *Villa Madama*, situated on the N. slope of the *Monte Mario*. The villa was erected by *Giulio Romano* from *Raphael's* designs for Card. *Giulio de' Medici*, afterwards *Clement VII.*, and subsequently came into possession of the *Princess Margaret*, daughter of *Charles V.*, from whom it derives its name (comp. p. 211). It next belonged to the *Farnese* family, and then to the kings of Naples. The villa was at one time impreg-

ant as a model for the arrangement of gardens in Italy, but is now much neglected. It contains a picturesque, overgrown fountain-basin, and a charming loggia with mouldings and half-effaced frescoes executed after 1520 by *Giulio Romano* and *Giovanni da Udine* (open on Sat., 9 till dusk, free; entrance on the N.W. side). Beautiful view in front of the villa. — We return to the Via di Porta Angelica, and passing the barracks (caserme; Pl. I, 7; p. 304), reach the Ponte Margherita (Pl. I, 14<sup>1</sup>; p. 148) in about  $\frac{3}{4}$  hr.

**Monte Mario** (456 ft.) was anciently named *Civus Cinnae*, in the middle ages *Monte Malo*, and its present name is derived from Mario Mellini, the owner in the time of Sixtus IV. of the *Villa Mellini* on the summit. This villa is now included in the *Forte Monte Mario*, and visitors therefore require a permesso (to be obtained at the Direzione del Genio Militare, in the Via del Quirinale, opposite the Palazzo Rospigliosi, p. 170). The *Pine of Monte Mario*, to which Wordsworth wrote a sonnet, is still preserved in the garden. Beautiful view from the top of the hill.

The Villa Mellini and the fort are about 2 M. from the Porta Angelica by the Via Leone IV. and the Via Trionfale (comp. Pl. I, 5, 4, 1). If we follow the road for  $\frac{3}{4}$  M. more, passing the church of *San' Onofrio* (on the right), and then take the field-road leading back towards the left, we reach the *Valle dell' Inferno*, a deep ravine through which runs the railway to Viterbo, affording a charming view of the dome of St. Peter's, framed by the Alban Mountains.<sup>1</sup>

#### b. From the Porta Salaria.

OMNIBUS from the *Piazza della Cancelleria* to the *Porta Salaria*, see No. 16 in the Appendix. — From the *Porta Salaria* to the *Ponte Salario*, 2 M. — From the *Ponte Salario* to the *Villa Spada* (Fidenza), 8 M.

The *Porta Salaria* (Pl. I, 25), which has been restored since the bombardment of 20th Sept., 1870 (p. 158), is the starting-point of the *Via Salaria*, a very ancient road, which quits Rome by the bank of the Tiber and then turns towards the country of the Sabines. The restoration of the gate brought to light a well-preserved ancient monument in peperino, resembling that of Bibulus (p. 193).

On the *Via Salaria*, to the right,  $\frac{1}{4}$  M. from the gate and partly shut in by unattractive modern houses, is the —

**Villa Albani** (Pl. I, 25, 28), founded about 1760 by *Card. Aless. Albani*, and embellished with admirable works of art with the co-operation of the famous German archaeologist Winckelmann, who was a friend of the founder. Napoleon I. sent 294 of the statues to Paris, and on their restitution in 1815 some were sold there by *Card. Giuseppe Albani*, in order to avoid the cost of transport, and now adorn the Glyptotheek at Munich. The villa was purchased in 1866 by Prince Torlonia and now belongs to Don Giulio Torlonia, who admits no visitors except those furnished with a personal introduction. — The most recent catalogue is the *Description de la Villa Albani*, by Morelli, Fea, and Visconti (Rome; 1869). Comp. Helbig, *Antiquities of Rome*, vol. ii, pp. 1-93.

The buildings were designed by *C. Marchionne*: to the left the *Casino* (Pl. I, 26) with the galleries on each side; opposite the so-called *Bigliardo*, a small building flanked with cypresses; on the right the crescent-shaped '*Caffe*' (Pl. I, 28). In the ilex-avenue beginning at the left gallery is a colossal bust of *Winckelmann*, by E. Wolff, erected at the expense of King Lewis I. of Bavaria.

**CASINO. Ground Floor. VESTIBULE.** In the six niches here and on the other side of the under-mentioned anteroom to the staircase are figures of Roman emperors. In the centre, 61. Sitting female figure (*Faustina*); 66. Circular Ara with a female torch-bearer (*Hecate?*) and the Seasons; 74. Puteal with Bacchus, Ceres, Proserpine, and three Horses; 79. Sitting female figure. By the piers on the left and right are hermæ: by the first on the right, 52. Hermes; by the 4th on the left, 68. Female, and on the right, 67. Male double herma; by the 7th on the right, 80. Euripides. — We now return to the beginning of the Vestibule and enter the *ATRIO DELLA CARIATIDE*, to the left: 18, 24. Two canephora, found between Frascati and Monte Porzio (baskets modern). In the centre, 19. Caryatid, by the Athenians *Criton* and *Nicolaus* (the names engraved on the back of the calathos on the head), found in 1766 near the *Caecilia Metella*; on the pedestal, "20. so-called Capaneus struck by lightning. In the GALLERY adjacent, on the left: hermæ; the third to the right, 45. Scipio Africanus; to the left, 29. Epicurus.

From the vestibule we pass through a small ante-room on the left to the **STAIRCASE**. In front of the staircase (left), 8. Roma sitting on trophies (relief). Adjacent, 11. Tombstone of a butcher, bearing a relief of his shop. (On the staircase, reliefs: on the first landing, (r.) 885. Death of Niobe's Children; (l.) 889. Sinis, the giant of the Isthmus of Corinth (?); third landing, above, 888, 899. Dancing Bacchantes.

**Upper Floor. I. SALA OVALE.** In the centre, 905. Apollo on the tripod, with his feet on the omphalos. To the right of the door, 906. Statue of a youth by *Stephanos*, a pupil of Pasiteles (p. liv). Opposite: \*915. Cupid bending his bow, perhaps a copy of Lysippus. — On the right —

**II. GALLERIA GRANDE**, the principal saloon (on the ceiling Apollo, Mnemosyne, and the Muses, painted by *Raph. Mengs*). In the niches of the entrance-wall: \*1012. Pallas, and 1019. Zeus. Reliefs: 1004. (over the door) Apollo, Diana, and Leto in front of the temple of Delphi (archaic choragic victory relief). Then to the left, 1013. A youth with his horse; right, 1018. Antoninus Pius with Pax and Roma. The eight fragments of mosaic at the sides of this door and that of the balcony, and in the four corners, are for the most part antique. — By the left wall: 1020. Two women sacrificing; to the right, 1007. Dancing Bacchante. By the window-wall: 1008. Hercules and the Hesperides; 1009. Daedalus and Icarus. Beautiful view from the balcony of the Sabine Mts. and Monte Cavo (p. 400).

To THE RIGHT of the main saloon: III. First Room. Over the chimney-piece: \*1031. Mercury leading Eurydice back to Hades, Orpheus having broken the conditions of her liberation; an Attic relief of a period soon after Phidias, an exquisite example of the noble simplicity and calm dignity for which ancient art is so justly celebrated. — Hermæ: by the entrance-wall, (l.) \*1034. Theophrastus; window-wall, (l.) 1036. Hippocrates; wall of the egress, (r.) 1040. Socrates. — IV. Second Room. Wall of the entrance, on the left: 36. *Pinturicchio* (?), Madonna with SS. Lawrence and Sebastian on the left, St. James and the donor on the right; to the left of the entrance, 45. Lunette by *Cotignola*: Dead Christ with mourning angels. Rear wall: 36. *Niccolò (Alunno) da Foligno*, Altar-piece: Madonna and saints (1470). Wall of the egress: \*37. *Pietro Perugino*, a picture in six sections: Joseph and Mary adoring the Infant Christ, Crucifixion, Annunciation, Saints (1491). — V. Third Room. Rear wall: 55. Van Dyck, Christ on the Cross.

To THE LEFT of the principal saloon: VI. First Room. Over the chimney-piece, \*994. the celebrated Relief of Antinous, from the Villa of Hadrian, only sculpture brought back from Paris in 1815. Entrance-wall: \*991

Female faun playing the flute. — VII. Second Room. To the right of the entrance: 980. Archaic Greek relief from a tomb. Rear wall: \*985. Greek relief in the best style, a group of combatants, found in 1764 near San Vito, from a tomb (p. l.). Below it: 988. Procession of Hermes, Athena, Apollo, and Artemis (archaic style). By the window to the left, 970. Archaic statue of Pallas, found near Orte; on the right, 975. Archaic Venus. Wall of egress, on the left: 991. Two fragments of ancient reliefs, united in the same frame (freely restored). — VIII. Third (corner) Room: 21. *Holbein* (?), Portrait (freely retouched), 1527; 20. *Raphael*, So-called Fornarina, a copy (p. 157); \*18, \*17. *Giulio Romano*, coloured designs (in oils, on paper) for the frescoes from the myth of Psyche in the Pal. del Tè at Mantua. — IX. Fourth Room. In front of the window: \*964. *Aesop*, perhaps after *Lysippus*, the head admirably characteristic. In the niche in the entrance-wall, 952. Apollo Sauroctonus, a bronze statuette, after *Praxiteles*. Opposite, 933. Farnese Hercules, a small copy in bronze. Window-wall on the right, (r.) 942. Statuette of Diogenes. Exit-wall, (l.) \*957. Small relief of Hercules; on the pillars at the sides a record of his exploits is inscribed (resembling the *Tabula Iliaca* in the Capitol, p. 240). — X. Room with pictures of inferior value. — XI. Room with tapestry.

Returning to the oval saloon, we again descend to the —

**Ground Floor**, and inspect the other wing of the vestibule. Here, at the extremity to the left, corresponding to the Atrio della Cariatide, is the: I. ATRIO DELLA GIUNONE. 91, 97. Two Canephores; 93. So-called Juno. — II. GALLERY. In the niches, \*103. Bacchante with the nebris; \*106. Satyr with the young Bacchus. Some of the herms by the pillars are fine, but arbitrarily named. — In a straight direction: III. STANZA DELLA COLONNA. Antique columns of variegated alabaster, found at the Marmorata (p. 276). On the left, \*131. Sarcophagus with the Nuptials of Peleus and Thetis; above, four sarcophagus-reliefs; on the left, 135. Hippolytus and Phaedra; over the egress, 139. Rape of Proserpine; on the right, 141. Bacchanalian procession; over the entrance, 140. Death of Alcestis. — IV. Passage: Bearded Bacchus (archaic). — V. STANZA DELLE TERREACOTTE. By the left wall, close to the entrance: 146. Attic votive relief; 147. Greek votive relief. Beyond the door: 157. Love-sick Polyphemus and Cupid; 161. Diogenes and Alexander. Opposite the entrance, 164. Dedalus and Icarus, in rosso antico. Below, 165. Ancient landscape in fresco. On the right wall, 171. Mask of a river-god; to the left of it, 169. Bacchus pardoning captive Indians, once in the possession of Winckelmann; to the right of the mask, and on the entrance wall, several fine reliefs in terracotta. — VI. Room. In the centre, Leda with the swan. — VII. Room. Above the entrance-door, 213. Bacchanalian procession of children, from Hadrian's Villa, in pavonazzetto, or speckled marble; left, statue of a recumbent river-god; right, 204. Theseus with the Minotaur, found near Genzano in 1740. — VIII. Room. In the first window to the left, 216. Belief of Hypnos, god of sleep.

An avenue of oaks, flanked with cippi (tombstones), leads from the last-named apartments of the Casino to the —

BIGLIARDO, containing a few unimportant antiques, and to the —

CAFFÈ. In the semicircular PORTICO, to the left: 594. Herma of Alcibiades (a cast from the original in the Museo Torlonia, p. 357); 604. Statue of Mars; 610. Herma of Chrysippus; 612. Apollo reposing; 628. Caryatid. Farther on, beyond the entrance to the saloon: (l.) on a detached column, 721. Homer. Adjacent, 725. Caryatid; (r.) by the 3rd pillar, 737. Mask of Poseidon. Obliquely opposite, (l.) 744. Archaic Greek portrait-head; (l.) 749. Statue of Persephone (Pheidian period). — We now return to the middle of the hall and enter the ANTE-Room. Here, in the section to the right, 711. Iris descending; (l.) 706. Theseus with Athra. In the section to the left, 641. Marsyas bound to the tree; (l.) 689. Relief of Venus and Cupid. Also several statues of comic actors. — SALOON: in the niche to the left of the door, 682. Artemis with a fawn. Below, 683. Mosaic with meeting of seven philosophers. Corresponding to the latter, to the right of the door, 686. Mosaic, liberation of Hesione by Hercules. To the right of

the balcony-door, 682. *Ibis*, in rosso antico; 684. *Atlas*, bearer of the Zodiac; (1.) 678. Boy with large comic mask; 676. Colossal head of Serapis, in green basalt.

Before entering the portico of the Caffè, we may descend a flight of steps to the left, leading to its basement. Fragments of sculpture are here built into the walls, and a few Egyptian statues are placed in a hall.

The *Via Salaria* passes farther on through a new quarter with unattractive lofty houses, most of which are still unfinished although already in dilapidation. About  $\frac{3}{4}$  M. from the gate, the *Viale della Regina* (p. 368) diverges to the left to the Monti Parioli and Acqua Acetosa (p. 368). About 1 M. from the gate is the *Osteria di Filomarino*, whence a fine view may be obtained, especially towards evening, of Sant' Agnese and Santa Costanza.

On the hill to the left is the *Fortezza Antenne*, occupying the site of the ancient *Antennae*. On the left side of the road is the entrance to the *Catacombs of St. Priscilla* (p. 390). The *Via Salaria* reaches the *Anio* about 2 M. from the city-gate. The **Ponte Salario** over the *Anio*, several times destroyed and renewed, and again blown up during the invasion of Garibaldi in 1867, has preserved little of the original structure. — Beyond the bridge is an ancient tomb, built over in the middle ages.

About 5 M. from the gate is the *Villa Spada*. From this point to the height on the right extended the ancient *Fidense*, the ally of Veii against Rome, subdued only after protracted struggles. The traces of the ancient city are scarcely recognisable. The fortress lay close to the river, on the hill which is now occupied by *Castel Giubileo* (railway-station, see p. 90). The summit (265 ft.) affords a beautiful and extensive view. The castle was erected by Boniface VIII. in 1300, the first year of jubilee (hence the name). From Castel Giubileo to the *Via Flaminia*, see p. 368.

The road continues to skirt the river in the plain, and 9 M. from Rome reaches the *Casale Marcigliana*. The *Fosso della Bettina*, which crosses the road a little farther on, has been identified with the ancient *Allia*, which gave name to the battle in which the Romans were signally defeated by the Gauls on June 18th, B.C. 390. The actual battlefield, however, was on the right bank of the Tiber, opposite the mouth of the *Allia*. —  $12\frac{1}{2}$  M. Railway-station of *Monterotondo* (p. 90).

#### c. From the Porta Pia.

ELECTRIC TRAMWAY from the *Piazza San Silvestro* (p. 190) to *Sant' Agnese*, via the *Via Venti Settembre* and the *Porta Pia*, see No. 5 in the Appendix. — We may also reach the *Porta Pia* by the omnibus-line No. 18 in the Appendix. — From the *Porta Pia* to *Sant' Agnese* about  $1\frac{1}{4}$  M.; thence to the *Ponte Nomentano* and *Mons Sacer*, to which point most travellers will extend their walk, also  $1\frac{1}{4}$  M.

The *Porta Pia* (Pl. I, 29), see p. 158. A new suburb is springing up outside the gate, like that adjoining the *Via Salaria* (see above). Following the main road, the ancient *Via Nomentana*, which crosses the broad *Viale della Regina* leading to the Monti Parioli (see p. 367 and above), we pass the *Villa Torlonia* (on the right; *no admittance*), and reach, on the left,  $1\frac{1}{4}$  M. from the gate, —

\**Sant' Agnese Fuori le Mura*, a church founded by Constantine, the tomb of St. Agnes, and still retaining many characteristics of

an early-Christian basilica (p. lxi). It was re-erected by Honorius I. (625-38), altered by Innocent VIII. in 1490, and restored by Pius IX. in 1856. The principal festival, on 21st Jan., is the 'blessing of the lambs' from whose wool the archiepiscopal pallia are woven.

We enter by a gateway, where, to the right, is the entrance to the residence of the canons, with remnants of old frescoes in the corridor of the 1st floor, dating from 1454, and including an Annunciation. In the Court, through a large window to the right, we observe an unhappy fresco painted in commemoration of an accident which happened to Pius IX. on 15th April, 1855. The floor of a room adjoining the church, to which his Holiness had retired after mass, gave way, and he was precipitated into the cellar below, but was extricated unhurt. On the farther side of the court, on the right, is the entrance to the church, to which a STAIRCASE with 45 marble steps descends. On the walls of the staircase are numerous ancient Christian inscriptions from the catacombs.

The Interior (best light in the afternoon) is divided into nave and aisles by 16 antique columns of breccia, porta santa, and pavonazzetto, which support arches. Above the aisles and along the wall of the entrance are galleries with smaller columns. The Tabernacle of 1614, borne by four fine columns of porphyry, covers a statue of St. Agnes, in alabaster, a restored antique. In the tribune, \*Mosaics, representing St. Agnes between Popes Honorius I. and Symmachus, dating from 625-638, an important illustration of the transition to the Byzantine style, and an ancient episcopal chair. 2nd Chapel on the right: Head of Christ in marble, a mediocre work of the 16th cent.; also a beautiful inlaid altar; above it an excellent relief of SS. Stephen and Lawrence, of 1490. In the left aisle, over the altar of the central chapel, a fine old fresco, Madonna and Child. — The Catacombs, to which there is an entrance in the left aisle, are shown by the sacristan, from whom lights are also obtainable (1 fr.; see p. 390).

On leaving the staircase which descends to Sant' Agnese, we proceed a few paces straight on and then, descending to the right, reach —

**Santa Costanza** (if closed, apply to the custodian of Sant' Agnese,  $\frac{1}{2}$  fr.), originally erected as a monument by Constantine to his daughter Constantia, but converted into a church in 1256. The dome, 70 ft. in diameter, is borne by 12 pairs of columns of granite. A few fragments only of the vestibule and the wall of the central part of the edifice now exist. In the tunnel-vaulting of the aisle are blue \*Mosaics of the 4th cent. on a white ground, with genii gathering grapes, birds, etc., in the ancient style, but bearing traces of decline. The porphyry sarcophagus of the saint (now in the Vatican Museum, p. 336), is similarly adorned. The mosaics in the niches are less interesting: Christ as the ruler of the world with apostles, trees, and lambs. — For the *Coemeterium Ostrianum*,  $\frac{1}{4}$  M. from this point, see p. 390.

About  $2\frac{1}{2}$  M. from the gate the road crosses the Anio by the Ponte Nomentano, an ancient bridge which has been frequently restored. It is surmounted by a mediæval tower. Beyond the bridge is a hill, conjectured to be the *Mons Sacer* rendered famous by the Secession of the Plebs in B. C. 494; at its foot an osteria. Pretty view from the top, especially to the E. over the winding course of the Teverone and the pine-surrounded farm of Casal de' Pazzi.  
About 4 M. farther on are the Catacombs of Alexander (p. 390).

A little beyond the Catacombs a road to the right diverges to *Palombara* (p. 402). — The road to the left leads to *Mentana*, a village belonging to the Borghese family, near the ancient *Nomentum*, 14 M. from Rome, known from the battle that took place here on 3rd Nov., 1867 (p. 90). The district is extremely bleak, but affords beautiful views of the Sabine Mts. From *Mentana* to *Monte Rotondo* 2 M., at the foot of which the railway-station of the same name is situated (p. 90).

#### d. From the Porta Maggiore.

Two roads issue from the *Porta Maggiore* (Pl. II, 34; p. 177): to the left the *Via Prænestina*, to the right the *Via Casilina* (*Via Labicana*).

The ancient *VIA PRAENESTINA*, or *Palestrina* road (p. 411), to the left, is little frequented. About 1 M. from the gate the vineyard-walls cease. Numerous ruins of tombs on the right indicate the direction of the ancient route, which, lying higher, affords a freer view than the present lower level of the road, and may be reached by crossing the fields. About  $2\frac{1}{2}$  M. from the city-gate is the *Tor de' Schiavi*, the scanty ruins of an extensive edifice, referred to the time of Diocletian by the brick-stamps found here.

First, to the left of the road, is a *Hexagonal Domed Structure*, almost entirely fallen to decay. A column in the centre and the additional erection on the summit, both mediæval, impart a grotesque appearance to the place. — Farther on is a *Circular Building* with niches and dome, used in the middle ages as a church, with now nearly obliterated frescoes; below, entered from the back, is a vault supported by strong pillars in the centre. Both these buildings are supposed to have belonged to baths. — Among the extensive ruins on the right of the road are a few *Columbaria* (p. 281).

The *Via Collatina*, diverging here to the left, skirts the *Acqua Vergine* and leads to Lunghezza (p. 401). — Beyond this point the *Via Prænestina* offers little of interest, except the continuous view of the mountains.

On the *Via Prænestina*,  $3\frac{1}{2}$  M. from the gate, are the ruins of *Tor Tre Teste* and *Tor Sapienza*, the so-called *Villa of the Gordiani*. About  $3\frac{1}{2}$  M. farther on the road crosses the *Fosso di Ponte di Nona* by an ancient bridge of seven arches. Near the *Osteria dell' Osa*, 2 M. farther on, to the left of the road, is the site of the ancient Gabii, on the bank of the drained *Lago di Castiglione*. Some ruins are visible near the conspicuous tower of *Castiglione*, the most interesting of which are the hewn stone remains of the celebrated temple of Juno Gabina.

At the *Osteria dell' Osa* the ancient *Via Prænestina* turned to the right towards (6 M.) *Gallicano* (see below), but the modern road bends to the N.E. and forks at the foot of the mountain, the left arm leading to the *Via Tiburtina*, which it reaches at the *Ponte Lucano* (p. 403), the right arm, passing *Corcole* and *Passerano*, to *Gallicano* (10 M. from the *Osteria dell' Osa*). The ancient and modern roads unite just before the last-named place at the *Osteria di Cavamonte*, the name of which recalls the cutting, 66 ft. deep, made for the old road in the tufa rock. The *Aqua Claudia* (p. 177) passes over it. The road finally leads past the monastery of *San Pastore* to (5 $\frac{1}{2}$  M.) *Palestrina* (p. 411).

The road leading to the right from the *Porta Maggiore*, the ancient *VIA LABICANA*, now called *Via Casilina*, is more frequented than the preceding. On this road,  $13\frac{1}{4}$  M. from the gate, are situated the remains of the octagonal Tomb of the Empress Helena, whose sarcophagus found here is now preserved in the Vatican

(p. 336). The building, which has been fitted up as a small church (*Santi Pietro e Marcellino*; catacombs, see p. 390), is named **Torre Pignattara** from the 'pignatte', or earthenware vessels used for the sake of lightness in the construction of the vaulting, as was customary during the empire; it is otherwise uninteresting. Several tufa-quarries are worked in the neighbourhood.

About 8 M. from the gate, near the *Ponte della Catena*, is a modern aqueduct, the *Acqua Felice* (p. 158). Farther on, to the left, are remains of the arches of the ancient *Aqua Alexandrina*. A lake, now drained, to the left of the road, at the foot of the *Monte Falcone*, is supposed to be the famous *Lake Regillus*, where the Romans defeated the Latins (B.C. 496).

#### e. From the Porta San Giovanni.

**OMNIBUSES** and **TRAMWAYS** to the *Lateran*, see Nos. 9, 10, and 17 in the Appendix. — From the gate to the *Tombs*  $2\frac{1}{4}$  M. (driving practicable all the way). — From this point we may cross the meadows to *Porta Furba* ( $\frac{1}{2}$  M.), and thus combine the two excursions. Those who are driving should order their carriage to meet them at *Porta Furba*.

From the *Porta San Giovanni* (see p. 299, and comp. Pl. III, 31) runs the road leading to the *Alban* Mts., dividing at the *Osteria Baldinotti*, 5 min. from the gate, into the *Frascati* road (to the left) and the *Marino* and *Albano* road (to the right). The former is the ancient *Via Tuscolana*. The latter, known as the *Via Appia Nuova*, crosses the railway to *Civita Vecchia* about  $\frac{1}{4}$  M. farther on, and after about 1 M. from the gate, intersects the ancient **Via Latina**, which began at the former *Porta Latina* (p. 281), enters the valley of the *Sacco* (p. 424) between the *Alban* and the *Sabine* Mts., and ends at *Capua*. Like the *Via Appia* and the other roads emerging from Rome, it was flanked by tombs on both sides.

We follow the *Via Latina*, cross the line to *Albano* (p. 395), and in 5 min. reach two **Ancient Tombs**, interesting on account of their tasteful decorations. The custodian is on the spot from noon to sunset, except in midsummer (fee  $\frac{1}{2}$  fr.; for a party 1 fr.).

The 1st Tomb, *Tomba dei Valerii*, to the right of the road, with the two recently-restored Roman pilasters, consisted of an anterior court and subterranean tomb, over which rose the now re-erected *sacellum* with two columns. The interior of the chamber is decorated with interesting reliefs in stucco: sea-monsters, nymphs, and genii.

The 2nd Tomb, *Tomba dei Pancratii*, under a shed opposite, contains in its single chamber landscapes framed in stucco ornaments and four stucco reliefs (Judgment of Paris, Alcestis, Priam and Achilles, Hercules playing the lyre before Bacchus and Minerva). The 'Pancratii' were one of the burial societies common in the 3rd and 4th cent., but the plan and arrangements of the tomb prove that it dates from the 2nd century.

The other tombs are interesting only for their brick ornamentation (Corinthian pilaster-capitals and cornices).

In the immediate vicinity the foundations of a *Basilica*, dedicated to *St. Stephen* in the 5th cent., have been excavated. It is now surrounded by a wall. The custodian of the tombs keeps the key.

Pedestrians may reach the *Via Appia Antica* (about 1 M.) hence by following the *Strada Militare*, or military road, which crosses the *Via Latina* immediately before (to the W. of) the railway, then the *Via Appia Nuova* 3 min. to the S., and finally the *Via Appia* Pi-

natelli (p. 378),  $\frac{3}{4}$  M. farther on. It strikes the Via Appia Antica not far from the tomb of Cæcilia Metella (p. 379). Between the Via Appia Nuova and the Strada Militare lie the cold mineral-baths of *Acqua Santa* (rail. station, see p. 395). — The Porta Furba (see below) may also be reached in  $\frac{1}{4}$  hr. by means of the Strada Militare crossing the railway immediately to the N. of the Via Latina. Some travellers may manage to pass through or over the barbed wire fence at the tombs and cross the fields to the Porta Furba (10 min.).

**PORTA FURBA.** This excursion of 2-3 hrs. is pleasanter than many others, as the view is obstructed by walls for short distances only (cab thither from the gate and back, 3-4 fr.).

From the *Porta San Giovanni* we proceed straight on for 5 min. (see p. 375), and at the Osteria Baldinotti we take the Frascati road (*Via Tuscolana*) to the left, which crosses successively the (1 M.) railway to Civitâ Vecchia, the ( $\frac{3}{4}$  M.) railway to Albano, and immediately beyond the latter, the Strada Militare (p. 375). To the left runs the unbroken series of arches of the *Acqua Felice* (p. 158), and in front of them occasionally appear the imposing remains of the *Aqua Claudia* (p. 177) and *Aqua Marcia*, running one above the other. The *Aqua Marcia*, 56 M. long, constructed by the Prætor Q. Martius Rex in B.C. 146, and restored in 1869, brings a supply of water from the Sabine Mts. To the right, a view of the Via Appia with the tomb of Cæcilia Metella.

About 2 M. from the gate we reach the so-called **Porta Furba**, an arch of the *Acqua Felice*, under which the road leads. An exquisite view is enjoyed hence of the Campagna and the Alban Mts., and a little farther on, the Sabine Mts. also come in sight. Below runs the railway to Naples and Terracina. — About  $\frac{1}{2}$  M. farther on rises the *Monte del Grano*, with a tower (usually closed), which commands a magnificent \*PANORAMA. A long shaft leads to an ancient circular tomb-chamber in the interior of this hill, where the so-called sarcophagus of Alexander Severus (now in the Capitoline Musem, p. 237) was found.

#### f. From the Porta San Sebastiano.

The excursion to the **VIA APPIA** by carriage, including halts, requires  $3\frac{1}{2}$  hrs., returning via the tombs on the Via Latina (p. 375), 4 hrs. An exact bargain should be made with the driver on the basis of the tariff for drives outside the city (comp. p. 3 of the Appx.). Good walkers take 25 min. from the Arch of Constantine to the *Porta San Sebastiano*; from the gate to the *Catacombs of St. Calixtus*, 25 min.; thence to the beginning of the excavated portion of the ancient *Via Appia*, 20 min.; to the *Casale Rotondo*, 40 min. more. — The traveller is recommended to drive to the *Porta San Sebastiano* at least (one-horse cab 80c.), or, still better, as far as the *Catacombs of Calixtus* ( $2\frac{1}{2}$  fr.), a visit to which is conveniently combined with this excursion, and to walk thence to the *Casale Rotondo* and back to the tomb of Cæcilia Metella; thence follow the *Strada Militare* to the right to (20 min.) the *Via Appia Nuova* and the *tombs on the Via Latina* (p. 375); and finally return by the *Porta San Giovanni* to the *Piazza di San Giovanni* in Laterano (p. 280) where tram-

ways and omnibuses are to be found, a walk of about 3 hrs. in all from the Catacombs to the Porta San Giovanni. — The Rome, Marino, and Albano railway (p. 395) may also be used in either direction, to or from the stations of *Capannelle* or *Acqua Santa* on the Via Appia Nuova, whence the Via Appia Antica is easily reached.

The route by the Via di Porta San Sebastiano to the *Porta San Sebastiano* (Pl. III, 30), and the ruins and buildings situated near it, are described at pp. 278 et seq.

The \**Via Appia*, the military road constructed by the censor Appius Claudius Cæcus (in B.C. 312), led through the ancient *Porta Capena* (p. 278), viâ Terracina (p. 429), to Capua, whence it was afterwards extended to Beneventum and Brundisium. In 1850-53 it was excavated as far as the 11th milestone, where it is now intersected by the railway to Terracina and Nettuno (p. 425). Even at the present day the *Via Appia* merits its proud ancient title of the 'queen of roads'. It affords perhaps the finest of all the shorter excursions from Rome. As far as the church of San Sebastiano the road is flanked on both sides by vineyard walls, but beyond that point we enjoy a magnificent prospect, embracing the Campagna, the ruins of the aqueducts, and the mountains, while numerous ancient tombs are situated on each side of the road. Very few of the latter are preserved intact; but the remains of others have been carefully restored and enclosed.

The road descends from the Porta San Sebastiano by a declivity corresponding with the ancient *Clivus Martis*, and after 4 min. passes under the railway to Civita Vecchia and Leghorn. It then (3 min.) crosses the brook *Almo* (see below), where ruins of tombs are observed on both sides. The *Via Ardeatina* now (5 min.) diverges to the right; and on the left stands the small church of **Domine Quo Vadis**, so named from the legend that St. Peter, fleeing from the death of a martyr, here met his Master and enquired of him, 'Domine quo vadis?' to which he received the reply, 'Venio iterum crucifigi'; whereupon the apostle, ashamed of his weakness, returned. A copy of the footprint which Christ is said to have impressed on the marble is shown here (original at San Sebastiano, p. 378). — By a small circular chapel, a few hundred paces beyond the church, a field-road (Vicolo della Caffarella) diverges to the left.

This field-road, which is very muddy after rain, leads for  $\frac{1}{2}$  M. between hedges. On reaching the open fields, we follow the road descending to the left to the mill. Near the latter is situated the so-called Temple of the *Deus Rediculus* (the 'God of Return'), a Roman tomb on the ancient road which formerly issued from the now closed Porta Latina (comp. p. 375). The building has been assumed by some, but without authority, to be a temple erected by the Romans, after the retreat of Hannibal. The front, facing the N., was approached by a flight of steps; the entrance to the tomb is in the left side-wall. One side is ornamented with hexagonal pilasters in niches, the whole being an excellent example of skilful brick architecture. The interior (25 c.) contains two stories with groined vaulting. The architects of the Renaissance eagerly studied and took measurements of this edifice.

The excursion may be continued up the valley of the *Almo* or *Caffarella*, which is closed by the conspicuous hill with the grove of *Egeria* (p. 378).

to the *Grotto of Egeria* and to *Sant' Urbano* (see below). The road is sometimes blocked by gates, and the visitor must either climb over these, or make a detour.

The Via Appia now ascends, with a picturesque retrospect of Aurelian's wall and the Porta San Sebastiano, and runs for the next  $1\frac{1}{2}$  M. between monotonous walls. To the left, in the *Vigna Vagnolini*, are considerable remains of the largest ancient *Columbarium* yet discovered (p. 281). Visitors are not always admitted. Charming view hence of the valley of the Caffarella and the Via Latina.

To the right, No. 33,  $1\frac{1}{4}$  M. from the gate, is the entrance to the *Catacombs of St. Calixtus* (p. 388), furnished with an inscription, and shaded with cypresses.

Farther on the road again divides. The branch straight on is the continuation of the Via Appia Antica (see below); that to the left, the 'Via Appia Pignatelli', is the new road which unites near the railway-station of *Capannelle* (p. 395;  $2\frac{1}{2}$  M. from the bifurcation) with the Via Appia Nuova (p. 375).

From the Via Appia Pignatelli, a field-path leads to the left in 9 min. to the little church of *Sant' Urbano*, a Roman tomb, long regarded as a temple of Bacchus, and recognised from a distance by its red brick walls. It seems to have been converted into a church in the 11th century. The edifice was provided with a portico borne by four Corinthian columns, which was probably walled up during a restoration in 1634, on which occasion the buttresses were also added. — The INTERIOR is adorned with paintings between the Corinthian pilasters, restored under Urban VIII., but interesting on account of their origin. They were executed, according to an inscription on the Crucifixion over the door, by a certain *Bonito* in the year 1011. On the posterior wall is Christ on a throne imparting blessings; also scenes from the lives of Christ, St. Urban, and St. Cecilia.

A footpath leads on to a small, but formerly more extensive wood on the hill, commanding an admirable view of the Campagna and the Alban Mts. This is known as the *Bosco Sacro*, because Numa is said to have here held his interviews with the nymph Egeria. — The cart-road in the valley leads hence to the left in a few min. to the so-called *Grotto of Egeria*, which was sought for here owing to a misinterpretation of a passage of Juvenal, and a confusion between the Aurelian and the Servian walls. The 'grotto' is a Nymphaeum, originally covered with marble, the shrine of the brook Almo, which now flows past it in an artificial channel, and was erected at a somewhat late period. A niche in the posterior wall contains the mutilated statue of the river-god, standing on corbels from which water used to flow. The niches in the lateral walls were also once filled with statues.

Following the branch of the road to the right, the VIA APPIA ANTICA, we descend past the entrance (left, No. 37, *Vigna Randanini*) of the Jewish Catacombs (p. 390), and reach the church of —

*San Sebastiano*, situated  $1\frac{1}{2}$  M. from the gate. This church has from a very early period been one of the seven churches frequented by pilgrims (p. xxxvi), being erected over the catacombe where the remains of so many martyrs reposed. Mention of it is first made in the time of Gregory the Great. The form was originally that of a basilica, but in 1612 it was altered to its present shape by Flaminio Ponzio and Giovanni Vasanzio. The portico is supported by six ancient columns of granite.

The 1st CHAPEL on the right contains the original 'footprint of Christ' on stone (p. 377). The last chapel on the right was designed by *Carlo Maratta*. Over the HIGH ALTAR is a painting by *Innocenzo Tacconi*, a pupil of Annibale Carracci. The first chapel on the left contains a good statue of St. Sebastian, designed by *Bernini* and executed by *Giorgini*. A staircase on the left, by the egress, descends to the CATACOMBS (p. 390).

Immediately before we come to the church, the *Via delle Sette Chiese* diverges to the right, intersecting the *Via Ardeatina* after 10 min., and in 4 min. more reaching the *Basilica of St. Petronilla*, or of *Santi Nereo ed Achilleo* (p. 389). Thence to San Paolo Fuori, 1½ M., see p. 381.

Continuing to follow the *Via Appia* we come to a large gateway on the left, beside which is the \***Circus of Maxentius**, on the left side of the road. The name of the founder was discovered from an inscription (excavated in 1825 and now built into the wall beneath the entrance-arch at the E. end of the circus), which is dedicated to *Divus Romulus*, the son of Maxentius, who died at an early age in 309 A.D. The circus (350 yds. long, 86 yds. broad) was designed for chariot-races. — The area within the circus was brought under the plough in 1895, so that visitors must content themselves with the view of the Circus from the tomb of Cæcilia Metella.

Facing the *Via Appia* was an extensive portico, with the circular sepulchral temple of Romulus in the middle, and behind it one of the principal Entrances, with another opposite to it in the semicircle which terminated the building (on the *Via Appia Pignatelli*, p. 378). At the sides were other gates, of which the first on the right is supposed to be the *Porta Lilitina*, by which the dead were carried out. On each side of the first-mentioned main entrance were the *carceres*, or barriers. The chariots starting hence had to perform seven times the circuit of the course, which was formed by the seats of the spectators and the *spina*, a wall erected longitudinally in the centre of the arena, and embellished with statues and obelisks, one of which last now stands in the *Piazza Navona* (p. 212). At the ends of this wall stood the *metae*, or goals. The *spina* was placed somewhat obliquely, for the purpose of equalising the distance as much as possible to those starting in different positions, and for the same reason the *carceres* are in an oblique line. The spectators sat on ten surrounding tiers of steps, on which about 18,000 persons could be accommodated. It is worthy of remark that pottery has been used in the vaulting of the tiers of seats (comp. p. 376).

The road again ascends and leads us to the \***Tomb of Cæcilia Metella**, which forms so conspicuous an object in the views of the Campagna, 1¼ M. from the *Porta San Sebastiano*. It is a circular structure, 65 ft. in diameter, on a square basis, covered with travertine. The frieze which runs round the building is adorned with wreaths of flowers and skulls of oxen, from which last the tomb is sometimes called *Capo di Bove*. On a marble tablet facing the road is inscribed: *Caeciliae Q. Cretici Filiae Metellae Crassi*, i.e. to the daughter of Metellus Creticus, wife of the younger Crassus, son of the triumvir and Cæsar's legate in Gaul (whence the Gallic trophies above the inscription). The interior contained the tomb-chamber. The edifice dates from the reign of Augustus. In the 13th cent. the Caetani converted it into the tower of a stronghold.

and furnished it with battlements. To this extensive castle, which subsequently passed through various hands, and was destroyed under Sixtus V., belong the picturesque ruins of a palace, and a church opposite. — About 4 min. farther on the *Strada Militare* mentioned at p. 375 diverges to the left; it is usually closed to carriages.

As far as this neighbourhood extends a lava-stream which once descended from the Alban Mts. and yielded paving material for the ancient road. The more interesting part of the Via now begins; the ancient pavement is visible in many places, the tombs skirting the road on both sides become more numerous (though many have left but scanty remains), and the view becomes more extensive at every step. On the left are perceived the adjacent arches of the Aqua Marcia and the Aqua Claudia, the latter now partly converted into the modern Acqua Felice (comp. p. 376). About  $2\frac{1}{4}$  M. from the city-gate we reach the entrance (a notice on a house to the right) to the part of the Via Appia excavated since 1851, flanked beyond this point by a constant succession of tombs. Many of these contain reliefs and inscriptions worthy of careful inspection.

On the right is the *Fortezza Appia Antica*, an outwork of the new fortifications of Rome. — In the Vigna Lugari, to the right of the road, less than  $\frac{1}{4}$  M. farther on, is the large so-called *Tomb of St. Urbanus*. Behind it the interesting remains of a *Roman Villa* have been excavated, including the store-room with its huge terra-cotta vessels, the bath-room, etc. (see 25 c.).

About  $1\frac{1}{4}$  M. farther on, on the left, is the *Casale di Santa Maria Nuova*. Beyond it lie the extensive ruins named *Roma Vecchia*, which appear to have belonged to a spacious villa of the Quintilii. Several of the chambers were employed as baths. On the right are two conical tombs, overgrown with grass and trees, commanding an extensive view of the Campagna. Close by is an *Ustrinum*, or place used for cremations, surrounded by a wall of peperino.

A large tomb on the left, the site of which is now occupied by a small farm,  $\frac{3}{4}$  M. from Santa Maria Nuova, is named the *Casale Rotondo*. It may be ascended for the sake of the fine view (25 c.; often closed). The lofty building on the left, 7 min. from the Casale Rotondo, is also an ancient tomb, on which the Arabs and Normans erected a tower, named *Tor di Selce* (tower of basalt).

The Via Appia from the Tor di Selce to Albano ( $7\frac{1}{2}$  M.) is less interesting. Among the tombs may be mentioned, on the left, 2 M. beyond Tor di Selce, the circular *Terraccio*, or *Palombaro*. The road is crossed by the Terracina and Nettuno railway, a little beyond which is the *Osteria delle Frattocchie* (railway-station, p. 425), where the old road and the Via Appia Nuova unite. On the left side of the road Clodius once possessed a villa; to the right in the valley lay *Bovillae*, a colony of Alba Longa, with a sanctuary of the Gens Julia, where the remains of a theatre and circus may still be traced. Remains of walls and tombs are seen on both sides of the road. A large square structure, about 33 ft. in height, with three niches, was long erroneously regarded as the tomb of Clodius. The road ascends. Near the gate of Albano, on the left, is the so-called *Tomb of Pompey* (p. 387). Picturesquely situated in the Campagna, between the Via Appia and

the Via Laurentina (p. 383), is the former château of Ocechignola, with an old tower and a garden, built by Paul V. and Leo XII. It may be reached by the *Via Ardeatina* (p. 377) in about 1½ hr. from the Porta San Sebastiano.

**g. From the Porta San Paolo.**

The basilica of *San Paolo Fuori* may be reached by electric tramway from the Piazza Venezia (p. 193) viâ the Piazza Bocca della Verità (p. 272); comp. No. 4 in the Appendix. — Walkers from the Piazza Bocca della Verità to the *Porta San Paolo* take 20 min.; thence to the church of *San Paolo Fuori*, ½ hr.; to the *Tre Fontane*, ½ hr. more. — A digression to the three churches on the Aventine (pp. 274, 275), or to the Monte Testaccio (p. 276), the Protestant Cemetery (p. 277), and the Pyramid of Cestius (p. 277), may be conveniently made from the route to the *Porta San Paolo*. — The tramway should be used outside the gate at least.

*Porta San Paolo* (Pl. III, 18), see p. 278. — A few hundred paces from the gate the road is crossed by the railway to Civita Vecchia and Leghorn. About 3 min. farther on a small chapel on the left indicates the spot where, according to the legend, St. Peter and St. Paul took leave of each other on their last journey. — Immediately before we reach the church, the pleasant *Via delle Sette Chiese* diverges to the left at an acute angle and leads to S. Sebastiano on the *Via Appia*, 2 M. distant; comp. p. 378.

\**San Paolo Fuori le Mura*, founded in 388 by Valentinian II. and Theodosius on the site of a small church of Constantine, was completed by Honorius and was restored and embellished by many of the popes, especially Leo III. Prior to the great fire of the night of 15th July, 1823, which destroyed almost the entire building except the choir, this was the finest and most interesting church at Rome. It was a basilica with double aisles and open roof; and the architrave, supported by eighty columns of pavonazzetto and Parian marble, was adorned with busts of the popes. It contained numerous ancient mosaics and frescoes, and in the Confessio the sarcophagus of St. Paul, who, according to tradition, was interred by a pious woman named Lucina on her property here. The front towards the Tiber was approached by a colonnade, and early in the middle ages an arched passage connected it with the city.

Immediately after the fire Leo XII. began the work of restoration, which was presided over by Belli, and afterwards by Poletti. The transept was consecrated by Gregory XVI. in 1840, and the whole church by Pius IX. in 1854, on the occasion of the meeting of the Council. The explosion of a powder-magazine outside the *Porta Portese* in 1891 again considerably injured the church. The plan and the dimensions are the same, but for slight divergences, as those of the original building, though the gorgeous decoration is somewhat inconsistent with the character of an early-Christian basilica. — The chief FAÇADE, with a porticus borne by splendid monolithic columns of Simplon granite, is turned towards the Tiber. The mosaics on the upper part of it, representing Christ with SS. Peter and Paul, in the symbolical style of the early Christians, wh-

the four great prophets below them, were executed by F. Agricola and Consoni, in the papal mosaic manufactory (1885).

The \*INTERIOR (130 yds. in length, 65 yds. in width, 75 ft. in height), with double aisles and a transept, is entered by the portico on the N. side (or from the road at the E. end, by a side-door adjoining the campanile, and through the vestibules mentioned below). The ceiling of the nave, which is richly coffered instead of being open, as formerly, is borne by 80 columns of granite from the Simplon.

The imposing effect of the vast dimensions and the costly materials of the church is best perceived from the W. end of the nave, a little on one side. The two yellowish columns of oriental alabaster at the entrance, as well as the four of the canopy of the high-altar, were presented by Mehemet Ali, Viceroy of Egypt, and the malachite pedestals by the Emp. Nicholas I. of Russia. Above the columns of the nave and inner aisles, and in the transept, is a long series of *Portrait Medallions* of all the popes in mosaic (each 5 ft. in diameter). Between the windows in the upper part of the Nave are representations from the life of St. Paul by *Gagliardi*, *Podeschi*, *Consoni*, *Balbi*, etc. The windows of the external aisles were shattered by the explosion in 1891. On the sides of the approach to the transept are the colossal statues of SS. Peter and Paul; the \**Confessio*, or shrine, is richly decorated with red and green marble from Peloponnesian quarries, which were known in antiquity.

The CHANCEL ARCH is adorned with (freely restored) *Mosaics* of the 5th cent., executed by order of Galla Placidia, sister of Honorius and Arcadius: Christ with the 24 Elders of the Revelation. On the side next the transept: Christ in the centre, left St. Paul, right St. Peter. — Under the arch is the HIGH ALTAR, with a \*Canopy by *Arnolfo di Cambio*, the architect of the cathedral of Florence, and his assistant *Paulus* (1285). The *Easter Candelabrum*, with scenes from the life of Christ and ornamentation of animal forms and foliage, in raised work, is by *Niccolò de' Angelis* and *Petrus Vassalletus* (p. 383; 13th cent.). In the TRIBUNE are \**Mosaics* of the beginning of the 13th cent.: in the centre Christ, with Pope Honorius III. at his feet; on the right SS. Peter and Andrew, on the left SS. Paul and Luke. Under these are the Apostles and two angels. Below them is the modern episcopal throne. — LEFT TRANSEPT. Altar with the Conversion of St. Paul by *Camuccini* and the statues of St. Romuald by *Stocchi*, and St. Gregory by *Laboureur*. (1st) CHAPEL OF ST. STEPHEN, with a statue of the saint by *Rin. Rinaldi*, and two pictures (Stoning of St. Stephen, by *Podeschi*, and the Council of high-priests, by *Cogheitti*). (2nd) CAPPELLA DEL CROCIFISSO: in front of the mosaic below the crucifix in this chapel Ignatius Loyola and his adherents pronounced the vows of their new order, 22nd April, 1541. — RIGHT TRANSEPT. Altar with a copy in mosaic of the Coronation of the Virgin by *Giulio Romano* and *Franc. Penni* (p. 381), and statues of SS. Benedict and Scholastica by *Gnaccherini* and *Baini*. (1st) CAP. DEL CORO, designed by *Carlo Maderna*, adjoining the Tribune, was spared by the fire. (2nd) CAP. DI SAN BENEDETTO, with a statue of St. Benedict by *Tenerani*.

In a straight direction from the right transept is the entrance to the cloisters (see below); to the left we pass through several chapels containing some ancient but freely restored frescoes, and reach a VESTIBULE with a colossal statue of Gregory XVI., and a few ancient frescoes and mosaics (half-figures of SS. Peter and Paul, dating from about the 5th cent., etc.). In this room is the side-entrance to the church beside the campanile mentioned above, and to the right is the entrance to the Sacristy, which contains several good oil-paintings. Over the door the Scourging of Christ (by *Signorelli*!), on the right a Madonna enthroned with SS. Benedict, *ul*, Peter, and Justina. Also four single figures of the same saints. — In a beyond the sacristy (adm. only on special introduction) is a sitting le figure of Pope Boniface IX., an interesting work of the beginning 15th century. A closed cabinet here contains the bronze door of the

ancient basilica, executed at Constantinople in 1070 by *Staurakios* by order of the consul Pantaleon; in spite of injuries inflicted by fire and thieves, it still retains much of its former magnificence. It is adorned with scenes from sacred history inlaid in silver.

The monastery attached to the church, which belonged to the Benedictines from 1442, has been secularised. The beautiful \*CLOISTERS (*Chiostro*) of the 12-13th cent. (p. lxii) are not inferior even to those of the Lateran. According to the mosaic inscription round the wall they were commenced by the abbot *Petrus de Capua* (1193-1208), and completed under John V. (1208-41); the decoration is perhaps by *Petrus Vassallettus*, a master in this kind of work (comp. p. 293). On the walls are numerous heathen and early-Christian inscriptions from the Catacombs, and a few fragments of ancient and mediæval sculptures, among them a large sarcophagus with the history of Apollo and Marsyas. The cloisters have been declared a 'monumento nazionale' (no fee).

The main road leads on in a straight direction and (7 min. beyond the church) divides at the *Osteria del Ponticello*: on the right the ancient *Via Ostiensis* diverges to Ostia (p. 418), and on the left the *Via Laurentina* leads in 25 min. to the —

**Abbadia delle Tre Fontane** (*ad aquas Salvias*), which was almost deserted on account of the unhealthiness of the situation and was made over in 1868 to French Trappists. Owing to extensive plantations of the rapidly-growing eucalyptus the sanitary condition of the place has improved. The name is derived from the legend that the apostle Paul was executed here, and that his head was observed to make three distinct leaps, corresponding to which there welled forth three different fountains. The court surrounding the three churches is approached by an archway bearing traces of painting, which is supposed to have belonged to an earlier church of John the Baptist (visitors ring; 25 c.).

**Santi Vincenzo ed Anastasio**, the largest of the churches, a basilica in the ancient style, founded by Honorius I., and restored in 1221 by Honorius III., as the inscription to the left of the choir records, has lately again undergone restoration. It has retained many mediæval peculiarities, and in particular the marble windows over the nave. The portico bears traces of paintings, including the portrait of Honorius III.

To the right is the second church, the circular **Santa Maria Scala Coeli**, so called from the 'vision' here vouchsafed to St. Bernard, to whom Innocent III. had presented the monastery, of a heavenly ladder, on which angels were conducting to heaven the persons whom his prayers had released from purgatory. In its present form the church dates from the close of the 16th century. The tribune contains good mosaics by Franc. Zucca: SS. Zeno(?), Bernard, Vincent the deacon, and *Anastasius*(?), revered by Clement VIII. and Card. Aldobrandini, the finisher of the church.

The third church, **San Paolo alle Tre Fontane**, stands on the spot where the apostle is said to have been beheaded, and contains the three springs already mentioned. In the centre is an antique mosaic representing the four seasons, found at Ostia in 1869. By the spring to the right stands the column of white marble to which St. Paul is said to have been bound at the time of his execution. The present edifice dates from 1668. Before leaving, the visitor is conducted to the distilling-room, where a glass of eucalyptus liqueur is offered to him (fee 50 c.).

The hills above the abbey, which are honeycombed with puzzolana pits, command delightful views. Puzzolana-earth, mixed with lime, produces the excellent Roman cement.

### The Catacombs.

Ancient and Christian Rome seem to be separated by a wide chasm, if the modern appearance of the city alone be regarded. The most ancient churches having disappeared, or being concealed beneath a modern town, the earliest Christian monuments of any importance are several centuries later than the last Roman structures. This interval is satisfactorily filled up by the *Catacombs*, or burial-places of the early Christians. — No travellers will be satisfied with a visit to the *Catacombs of St. Calixtus*, or perhaps those of *St. Domitilla* or *St. Agnes* (all shown daily, except in summer; comp. pp. 388, and 373, 390). The custodians furnish lights, but for anything like a close inspection visitors are advised to provide themselves with candles also. On 22nd Nov. the Catacombs of Calixtus are illuminated and open to the public. Information as to admission to the other catacombs may be obtained of the custodians of the Calixtus Catacombs. The temperature in the Catacombs is mild and the air dry, but a light wrap is advisable for those entering them on a hot sunny day. The passageways are sometimes muddy.

Scientific visitors may apply for additional information to the *Commissione di Sacra Archeologia*, the secretary of which is *Monsignore Pietro Crostarosa*, Via del Quirinale 24.

I. HISTORY OF THE CATACOMBS. The term 'Catacomb' is modern, having been extended from those under San Sebastiano, in which the topographical name '*ad catacumbas*' was anciently applied, to the others also. The early Christians gave their burial-places the Greek name of *Coemeteria*, i. e. resting or sleeping-place, with reference to the hope of the resurrection. The Roman law, frequently re-enacted during the empire, prohibiting the interment of the dead, or even their ashes, within the precincts of the city, was of course binding on the Christians also. We accordingly find their burying-places situated outside the gates, on the great highways.

While the European nations had become accustomed to dispose of their dead by cremation, the Egyptians and the Jews retained the practice of interment. The prevalence of the Jewish influence among the Christians gave rise to the excavation of subterranean passages, in the lateral walls of which recesses were made for the reception of the corpses. Burial-places of this description are to be found at Naples, Syracuse, Chiusi, Venosa, in Alexandria (in Egypt), and elsewhere, as well as at Rome, where they are chiefly situated in the strata of soft tufa which is found in the immediate

vicinity, and is of no value for building purposes.

They took their rise from *Family Tombs*, which

had proprietors, such as those of Lucius and others. The approaches to them were numerous. The oldest belong to the first century, and to the first half of the 4th century, when began to establish burial-places.

its own and to take the management of those already existing; and this supervision seems soon to have embraced all the Christian burial-places. Each district was presided over by a presbyter.

During the 3rd cent. the persecuted Christians frequently sought safety in the Catacombs; and not a few suffered martyrdom in their subterranean places of refuge. Peace was at length restored to the Church and security to the Catacombs by Constantine the Great's edict of Milan. Throughout the 4th cent. interments here were customary, but they became rarer towards the end of that cent., and were entirely discontinued in the 5th, as it then became usual to inter the dead near the churches. The last three Catacombs appear to have been constructed by Pope Julius I. in 336-47.

The Catacombs, however, as well as the tombs of the martyrs, still enjoyed the veneration of pilgrims and the devout. As early as about 370 Pope Damasus I. caused numerous restorations to be made, and many of the tombs to be furnished with beautiful metrical inscriptions; apertures for light and staircases were constructed to facilitate the access of visitors; and the walls at a comparatively late period were decorated with paintings, which differ materially from those of the earliest Christians in subject and treatment. During the frequent devastations undergone by the city, however, the Catacombs were also pillaged and injured, the first time on the occasion of the siege by the Goths in 537, and afterwards during the siege by the Longobards in 755, when they suffered still more seriously. 'The invaders ransacked the burial-places of the martyrs with pious zeal, searching for the bones of saints, which they deemed more precious than gold, and giving them arbitrary names, carried them home in hope of selling them at a great price. These men dug with the ardour of gold-seekers; that a skeleton was found in Roman soil was sufficient warrant to them for attributing miraculous virtue to it, and thus it probably happened that the bones of those who had in their time descended to the Catacombs as sinners, were suddenly brought to light again as the remains of the saints of heaven.' After these different plunderings the Catacombs were restored by John III. (560-73) and Paul I. (757-68); but the transference of the remains of the martyrs to the altars of the city had already taken place in the most wholesale manner. In 609, when Boniface IV. consecrated the Pantheon as a church, he caused twenty-eight waggon-loads of the bones of 'saints' to be deposited beneath the altar; and an extant inscription records that no fewer than 2300 corpses of 'martyrs' were buried in Santa Prassede on 20th July, 817. Hadrian I. (772-95) and Leo III (795-816) also made attempts to preserve the Catacombs from ruin, but the task was abandoned by Paschal I. (817-24), after whose time the Catacombs gradually fell into oblivion, those under San Sebastiano alone remaining accessible to the visits of pilgrims.

*At length we find traces of renewed visits to a few of the Catacombs.*

combs in the 15th cent. partly by pilgrims, and partly by members of the Roman academy of the humanists, but the scientific exploration did not begin until fully a century later. On May 31st, 1578 some workmen accidentally discovered an ancient Cœmeterium near the Via Salaria, and from that period the subject began to excite general and permanent interest; and the Roman church has since then regarded the supervision of *Roma Sotterranea* as a point of honour. The pioneer of the scientific examination of the Catacombs was *Antonio Bosio* of Malta, who devoted thirty-six years of his life to the task; his '*Roma Sotterranea*' was not published till 1632, three years after his death. His researches, although afterwards followed up by other scholars, were at length threatened with oblivion, but within the last twenty or thirty years he has been worthily succeeded by the Jesuit *Marchi* and, above all, by *Giovanni Battista De Rossi* (d. 1894), the archæologist. The last published the result of his indefatigable labours in a *Collection of Ancient Christian Inscriptions* (1st vol. 1861, 2nd vol. 1889), in a work entitled '*Roma Sotterranea*' (1st vol. 1864, 2nd vol. 1867, 3rd vol. 1877), and in the '*Bullettino di Archeologia Cristiana*' (1863 et seq.). English readers may consult *Roma Sotterranea* by *Northcote* and *Brownlow* (London, 1878-80). Comp. also p. xxviii.

II. THE ARRANGEMENT OF THE CATACOMBS was originally extremely simple. Narrow passages,  $2\frac{1}{2}$  ft. in width, afterwards even less ( $1\frac{3}{4}$  ft.), were excavated and furnished with *loculi*, or recesses in the sides, of the length of the body to be interred. These niches were placed one above the other, as many as three and more being sometimes thus disposed, and when the body was interred they were closed with tablets of marble, or terracotta, which were either left plain, or (at first) merely recorded the name of the deceased, with the addition '*in pace*'. The older inscriptions are usually in Greek, but the later always in Latin. This change illustrates the progress of Christianity from the position of an alien creed to that of the accepted religion of a native and national community. Various ornaments and memorials and sometimes domestic utensils were interred along with the deceased. Adjacent to the slabs which closed the niches were frequently placed earthen lamps, for the purpose of lighting the dark passages. The niches are generally empty in consequence of the mania for relic-hunting, already mentioned. The practice of leaving all the monuments in the places in which they are found is of very recent introduction.

The increase of the community and the transformation of burial-places originally intended for families and their co-believers *into public cemeteries* could not fail to affect the external arrangements of the Catacombs. By degrees they were extended; the passages became narrower and higher, or rose in several stages, some many as five, one above another. Catacombs originally were connected by means of new excavations, and the com-

plicated nature of these alterations and extensions is still apparent to the observer. These operations were carried out by a regular society of *Fossores* (or diggers), who ceased to exist only when the use of the Catacombs was discontinued. The system of monotonous passages was sometimes broken by the introduction of larger chambers, which were used as *cubicula* ('bed-rooms'), or family burial-places, and were private property. Lastly we also find chambers that were set apart for the celebration of divine worship; but these all date from the 4th cent., when the celebration of ecclesiastical festivals in honour of the martyrs came into vogue. The ordinary services were performed in the private dwelling-houses in the city, and not in the Catacombs, as has been erroneously supposed. The community assembled at the tombs only on the occasion of the general festivals of the dead.

III. THE DECORATION OF THE CATACOMBS is one of their most interesting features. Christian art in origin could, of course, be but an application of ancient forms to the new objects and conceptions introduced by the new religion. The paintings and sculptures of the Catacombs are therefore in no respect different in style from contemporaneous works, and with them shared in the at first gradual but afterwards precipitate and almost total degradation of art. The best frescoes belong to the end of the 1st and beginning of the 2nd century. With the general decline of the Roman empire in the 3rd and 4th century, artistic forms became distorted and unpleasing. Even in the case of decorative works there is no essential difference between Christian and heathen art, at least during the earlier periods.

On the other hand, a peculiar significance in the choice and treatment of the subjects is observable from the earliest period. Comparatively few *historical* paintings are met with, i.e. paintings intended simply to illustrate some event from Jewish or Christian history. Once the Madonna and Child by themselves are observed (Catacombs of Priscilla); generally they are accompanied by the Magi, varying in number, who present their offerings, as in the Catacombs of SS. Calixtus, Domitilla, and Priscilla. Scenes of martyrdom do not occur earlier than the 5th century.

The great majority, however, of the paintings represent scenes *symbolical* of the doctrines and hopes of Christianity. That of most frequent recurrence is the *Resurrection*, typified either by the raising of Lazarus, who appears at a door wrapped in his grave-clothes, while Christ, represented beardless, stands before it with a wand, or by the history of Jonah sitting under the gourd, the prophet swallowed by the whale, and his final escape. The Good Shepherd also frequently appears, with the lost sheep on his shoulders, and sometimes surrounded by lambs. Abraham's Sacrifice, Noah in the Ark, and the Hebrew Children in the fiery furnace belong to the same category. Daniel in the lions' den is another favourite subject.

and he is generally represented with his hands raised in prayer, an attitude in which the deceased themselves are often depicted ('orantes'). The Miracles of Christ also recur frequently. In the 'sacrament-chapels' of the Calixtus Catacombs we also meet with representations of *Baptism*, in realistic style, and the *Last Supper*, treated symbolically. The fish, too, by a kind of acrostic, formed an important Christian symbol, as the Greek *iχθύς* (fish) consists of the initial letters of: *Iησοῦς Χριστός Θεοῦ Υἱός Σωτήρ* (Jesus Christ the Saviour, Son of God). All these subjects and many others, especially the traditions of the Old Testament which contain a typical reference to New Testament history (such as Moses smiting the rock), recur continually in the paintings of the Catacombs and in the sculptures on the ancient Christian sarcophagi. The inscriptions corresponding to these were, as already mentioned (p. 386), of a very simple description down to the middle of the 3rd cent., after which they become more lengthy, and contain more elaborate ejaculations of grief and hope. — For purposes of study, the collections of pictures, inscriptions, and sarcophagi in the Christian Museum at the Lateran (p. 296) will be found convenient. Important inscriptions are also preserved in the Galleria Lapidaria in the Vatican (p. 346).

The Catacombs extend around the city in a wide circle, the majority, however, being concentrated between the Via Salaria and the Via Nomentana on the one side, and the Via Latina, the Via Appia, and the Via Ostiensis on the other. Upwards of forty different Catacombs, varying greatly in extent, and only partially accessible, have been discovered. According to Michele de Rossi's careful calculations, they cover an area of 615 acres. In order, however, to form an accurate idea of their extent, it must be borne in mind that the passages run one above another, as many as five being sometimes thus disposed. The highest of these lie 22-25 ft. below the surface of the earth, while the lowest are 40-50 ft. deeper. If the whole of these subterranean passages were placed in a continuous line, their total length would be about 545 English miles. The most important of the Catacombs only need be enumerated here, and of these the most instructive are the —

\***Catacombs of St. Calixtus** on the Via Appia,  $1\frac{1}{4}$  M. beyond the Porta San Sebastiano (p. 378). On entering the vigna in which they are situated, we perceive a small ancient brick building with three apses beside the custodians' hut (where the entrance-fee of 1 fr. is paid and a monk obtained as guide). This was identified about 1850 by Giov. Batt. de Rossi as the ancient *Oratorium Sancti Callisti in Arenariis*. It now contains inscriptions and reliefs from the Catacombs, and a bust of De Rossi. — The present entrance to the Catacombs immediately adjoins this building. A passage with a chamber of considerable dimensions, is soon reached on the

left, containing the tombs of several popes or 'bishops' (Anteros, Lucius, Fabianus, and Eutychianus); originally also that of Sixtus II., who died as a martyr in the Catacombs in 258. In front of the rear wall is a long metrical inscription in honour of the last, composed by Pope Damasus I. about the close of the 4th cent., and engraved in elegant and decorated characters invented specially for the purpose by Furius Dionysius Philocalus, the secretary of that pope. Outside the entrance, on both sides, a great number of inscriptions have been scratched by devout visitors of the 4-6th centuries. We next enter a chamber, open above, which once contained the *Tomb of St. Cecilia*, whose remains are now in the church of Santa Cecilia in Trastevere (p. 360). On the wall here are several Byzantine paintings of the 7-8th cent.: St. Cecilia, St. Urban, and a head of Christ. The walls of the aperture for light bear traces of other frescoes. On St. Cecilia's Day (22nd Nov.) mass is celebrated here (comp. p. 384). In the sides of the passages near these chapels are several tomb-chambers known as 'sacrament chapels', which are adorned with symbolical representations of the communion, baptism, and other scenes of the kind already mentioned (p. 387). Then follow the *Tomb Chamber of Pope Eusebius* (309-11), with a 6th cent. copy of an inscription by Damasus, and another with two sarcophagi still containing the remains of the deceased, one of them preserved in a mummy-like form, the other almost entirely destroyed. The *Tomb of Pope Cornelius* (251-52) originally belonged to the separate cemetery of *Lucina*.

The *Catacombs of SS. Nereus and Achilleus*, or of *Domitilla* (open daily, from 9 a.m. till dusk; adm. 1 fr.), near the Catacombs of *Calixtus*, on the *Via delle Sette Chiese* (p. 379), contain the greatest number of inscriptions (upwards of 900), and are among the earliest foundations of the kind, vying in antiquity with the *Crypts of St. Lucina*, and the *Catacombs of St. Priscilla*. *Domitilla* was a member of the imperial house of the *Flavii*. In two of the five ancient entrances are frescoes of the end of the 1st cent., representing genii in the Pompeian style, the earliest figures of the Good Shepherd, Daniel, etc. In the centre of the catacomb is the large and nearly quadrangular *Basilica of St. Petronilla*, who, according to the legend, was the daughter of St. Peter. The basilica, excavated in 1875, is built in the second story of the catacomb and projects with its roof into the open air. It contains nave and aisles with a forecourt, and its ground-plan is approximately a square. On the column of a canopy is represented the martyrdom of St. Achilleus in relief, perhaps the earliest work of the kind (5th cent.). Everything else is in a ruined condition, but the church has recently been partly restored. It was used from the 5th to the 8th cent. only.

The *Catacombs of St. Prætextatus*, on the *Via Appia* towards *Sant' Urbano* (p. 378), contain decorations similar to those of the *station of the Vigiles* at *Trastevere* (p. 359). In the burial-chapel

Vibia here are still to be seen gnostic heretical representations (Hermes as conductor of the dead, etc.).

The Catacombs of St. Priscilla lie on the Via Salaria,  $1\frac{3}{4}$  M. from the gate (p. 369). The oldest part consists of a square chamber, called the 'Cappella Greca', owing to its Greek inscriptions, which contains interesting paintings of the 3rd century. Among the decorations of the ceiling in another room are a Madonna and Child, with Isaiah pointing to the new light in Israel (a star). This is the oldest Madonna in existence, dating from the latter half of the 2nd century. Coloured inscriptions on tiles, of the earliest and simplest type, are also occasionally found here.

The Catacombs of St. Agnes, under the church of Sant' Agnese Fuori le Mura (p. 373), are destitute of painting, but are to a great extent in their original condition. They are shown by the sacristan. — About  $\frac{1}{4}$  M. beyond the church is another catacomb, called the *Coemeterium Ostrianum*, remarkable for its family burial-places.

The Catacombs of San Sebastiano, below the church of that name on the Via Appia (see p. 379), the only burial-places of the kind which continued to be visited in mediæval times, have been almost entirely deprived of their enrichments. — The so-called *Platonia di San Damaso*, retaining remains of stucco ornamentation, is the tomb of the martyred Quirinus, Bishop of Siscia, not, as has been erroneously supposed, a tomb built by Damasus for the bodies of the apostles Peter and Paul. — In the vicinity are the —

Jewish Catacombs, in the *Vigna Randanini* (p. 378; adm. daily, 9-5, 1 fr.), which were excavated about the 3rd century. They rather resemble the catacombs of Naples than the other Roman catacombs. The inscriptions are exclusively Greek and Latin. The most frequently recurring symbol is the seven-branched candelabrum. Two chambers are enriched with decorative paintings, in which, contrary to the Mosaic law, figures of animals are depicted. A sarcophagus here still retains traces of gilding.

The Catacombs of SS. Peter and Marcellinus, near the Torre Pignattara (p. 376), are among the most extensive. The ceiling of a lofty chapel bears an Enthroned Christ, with St. Paul on the right, and St. Peter on the left, with four saints below, quite in the style of the earliest mosaics. Other frescoes, such as two scenes of family feasts, belong to the 3rd century.

The Catacombs of St. Fontianus, situated in the Vigna di San Michele,  $\frac{1}{2}$  M. from the Porta Portese (p. 381; to the right before the Strada di Monteverde), are excavated in the breccia of Monte Verde. At the foot of a staircase descending into it is a basin with water, serving as a baptistery. On the wall beyond is the Baptism of Christ (with a stag near the Jordan), above a large cross in the later style. Above the staircase are two large medallions with heads of Christ of the 6th and 9th (?) centuries.

The Oratorio of Sant' Alessandro, 6 M. from the Porta Pia (p. 158), in the *Tenuta del Coazzo*, is a long, half-subterranean building, the very poor masonry of which is well preserved in the lower part. According to an inscription on the altar, this was the tomb of a certain Alexander, perhaps the bishop of that name. The oratory is surrounded with lofty passages "containing undisturbed tombs."

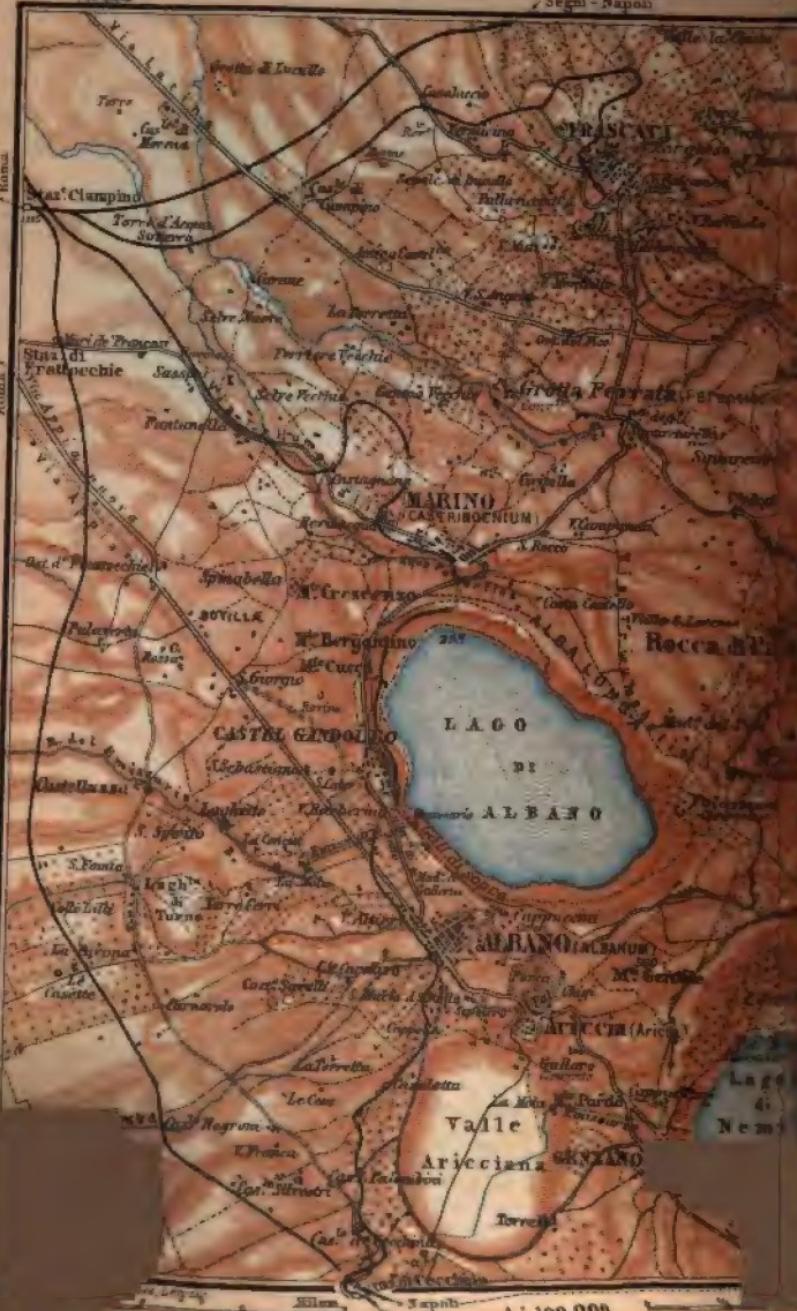
Catacomb of St. Generosa, see p. 418.

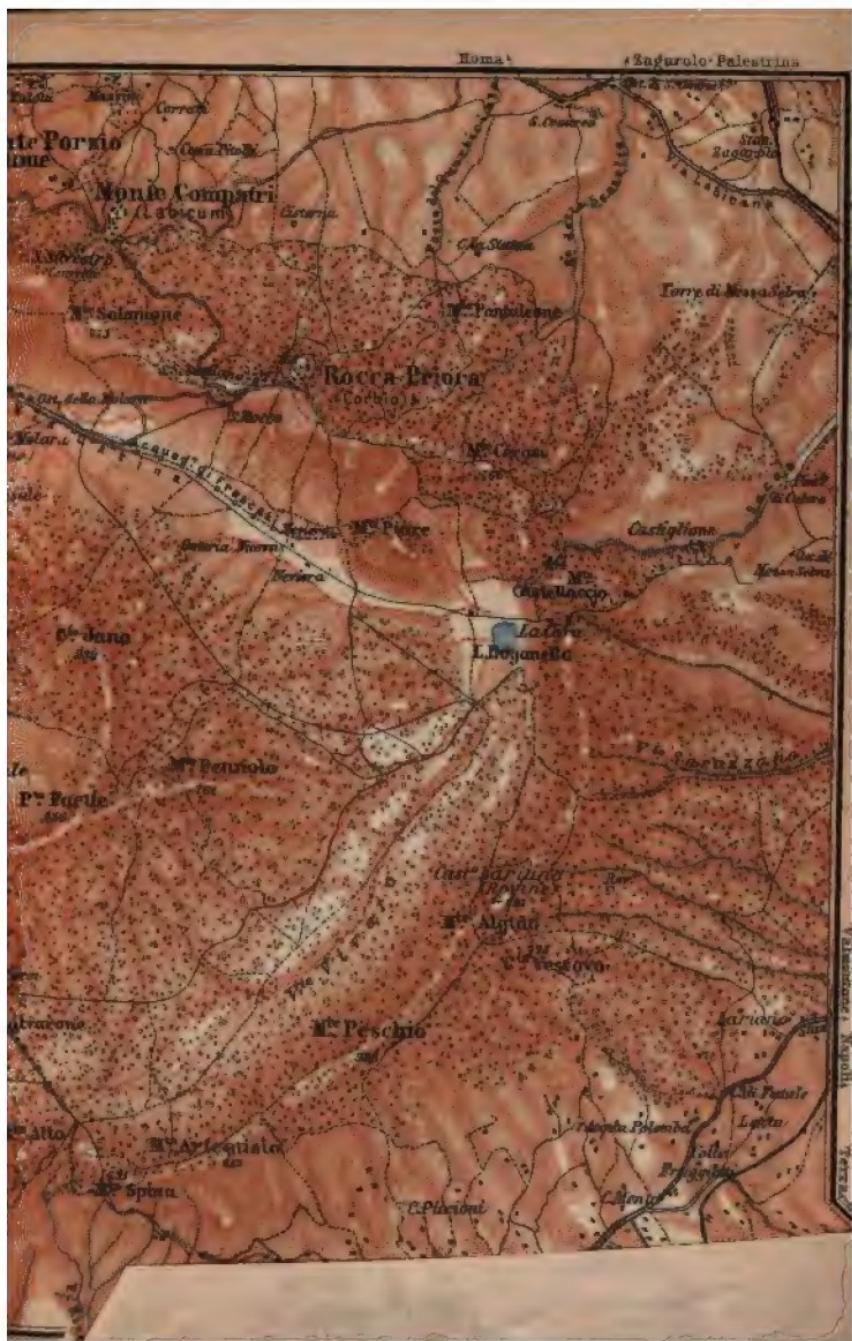


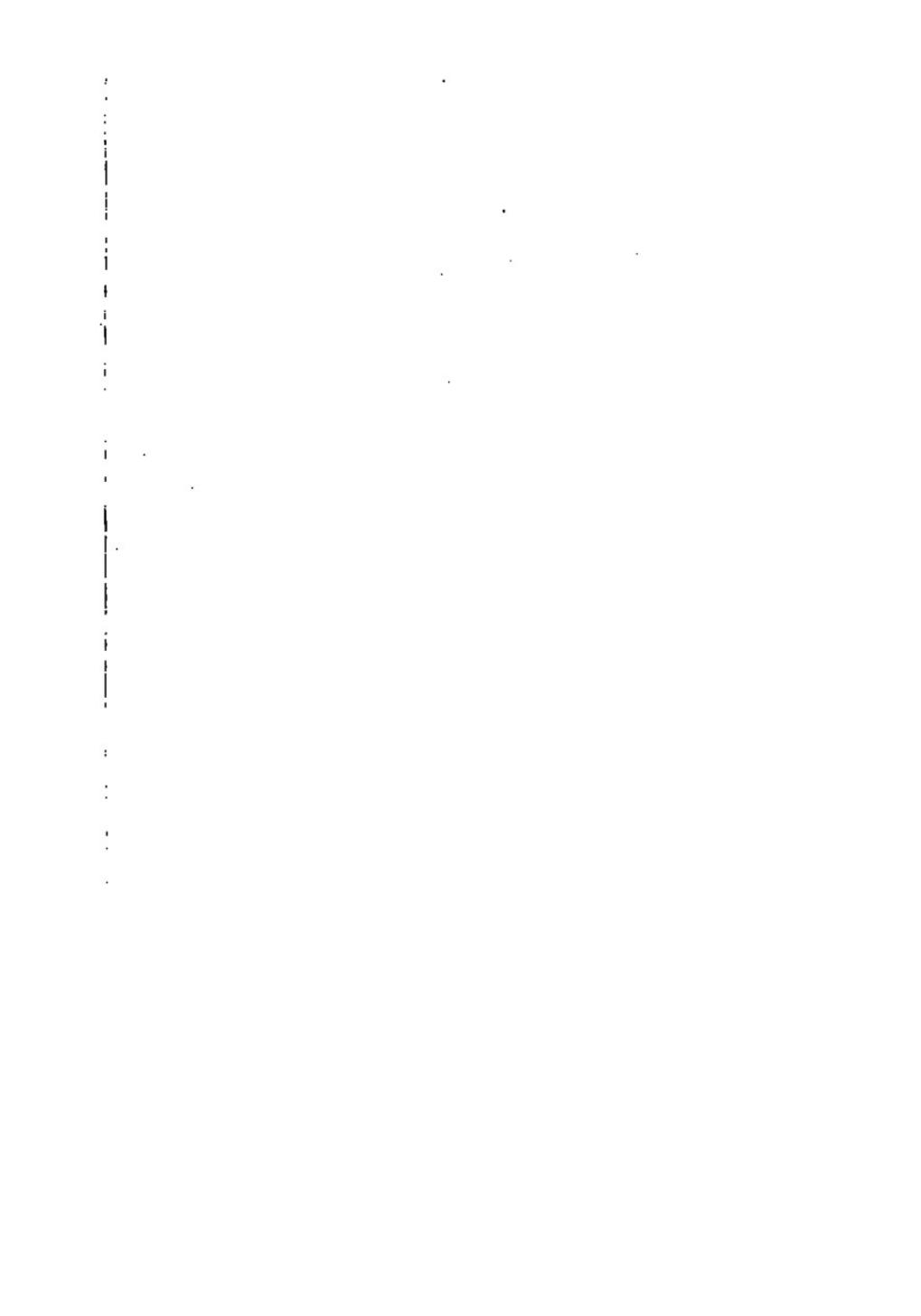
Roma

Segni - Nemi

Roma







## 2. The Alban Mountains.

The *Alban Mountains*,  $12\frac{1}{2}$  M. to the S.E. of Rome, form a volcanic group with several extinct craters; two of which are occupied by the *Alban Lake* and the *Lago di Nemi*. The basaltic central crater culminates in *Monte Cavo* (3145 ft.) and the *Punta Faetis* (3135 ft.; to the E.). On the N. slope of the group lies *Frascati*, and on the S.E. slope *Albano*, both of which have been surrounded since the most ancient times with the country-houses of wealthy Romans. The greenish-grey tufa, known as *peperino*, which is quarried near *Albano*, is a favourite building stone. *Alban Wine* was praised in antiquity and is still much esteemed. The great natural beauty of the scenery here has always made these mountains a favourite resort of visitors from Rome. The inhabitants have preserved many of their peculiarities, though the famous costume of the *Alban women* is seldom seen except on Sundays and holidays.

**PLAN OF EXCURSION** for one day (reserving *Frascati* for a special afternoon's visit from Rome). By railway to *Castel Gandolfo* (p. 396), walk thence by the Galleria di Sopra to the highroad from *Albano*, and thence as described at pp. 397, 399, to *Rocca di Papa* (p. 399), whence *Monte Cavo* (p. 400) may be ascended (3-4 hrs. in all from *Castel Gandolfo*). Descend with guide to ( $\frac{1}{4}$  hr.) *Nemi* (p. 398) and proceed (guide unnecessary) via ( $\frac{1}{4}$  hr.) *Genzano* (p. 398; where a carriage may be hired if desired) to ( $\frac{1}{4}$  hr.) *Ariccia* (p. 397), and ( $\frac{1}{4}$  hr.) *Albano* (p. 396). — This excursion may be made in one day in the reverse order: from *Castel Gandolfo* to *Albano*,  $\frac{1}{2}$  hr., *Genzano* 1 hr., *Nemi*  $\frac{1}{4}$  hr., *Monte Cavo* 2 hrs., *Rocca di Papa*  $\frac{1}{2}$  hr.; and thence to *Frascati* in  $2\frac{1}{2}$  hrs., by a footpath passing *Tusculum*. — *Grotta Ferrata* is interesting mainly on account of the frescoes by Domenichino (p. 394); this part of the mountains offers least in the way of scenery.

Those who have plenty of time, and do not object to an occasional deviation from the direct route, will have no difficulty in finding their way with the aid of the map and the following directions. When **GUIDES** (3-4 fr. a day) or **DONKEYS** (about 6 fr. a day, including driver's fee) are made use of, a precise programme of the excursion should be agreed upon beforehand, as the men are apt to cut the journey short to the traveller's disadvantage. In spring and autumn **WALKING** in this district will be found pleasant; but in the warmer months the traveller will find it convenient to follow the native custom of using donkeys, or to hire a carriage. **CARRIAGES** may be hired at *Frascati*, *Castel Gandolfo*, and *Albano*, where the charges are as high as at Rome (20-30 fr. per day).

**FROM ROME TO FRASCATI**, 15 M., railway in  $\frac{3}{4}$  hr. (fares 2 fr. 75, 1 fr. 90, and 1 fr. 25 c.; return-tickets, comp. p. xvi). — Journey to ( $8\frac{3}{4}$  M.) stat. *Ciampino*, see p. 411. The main lines go on to Naples and Terracina (pp. 411, 426). The branch-line to *Frascati* gradually ascends. The station lies a little below the town.

**Frascati.** — Hotel. GRAND HOTEL *FRASCATI*, with steam heating and baths, R. 3-5, L.  $\frac{3}{4}$ , A.  $\frac{3}{4}$ , B.  $1\frac{1}{2}$ , déj.  $2\frac{1}{2}$ , D. 4, pens. from 8 fr. — Trattorie (the landlords procure clean bedrooms for travellers). VILLETTA, with garden and view, halfway up the steps from the station, to the left in the Viale Giuseppe Pery; PANELLINI, LEONE, Piazza Romana, at the top of the steps; CIRPOLETTA, in the Via Ré Umberto, the street to the left of the church, reached through the double archway leading to the Piazza del Mercato. — Lodgings easily obtained (single rooms 30-40 fr., 3-4 rooms about 100 fr. per month).

Omnibus to *Rocca di Papa* (p. 399), thrice daily in summer, in connection with the trains, fare  $1\frac{1}{4}$  fr. — Donkey to *Rocca di Papa*,  $1\frac{1}{2}$  fr.

A visit to *Tusculum* takes 3-4 hrs., the best route being by Villa Aldobrandini and *Ruffinella* in going, and by *Camaldoli* and the Villa Mondragone in returning. **Guides** and **Donkeys**, necessary only when time limited, 2-3 fr. Some of the Villas are no longer open to the public.

*Frascati* (about 985 ft.), in a healthy situation, on the slope of the mountains, with its beautiful, shady, and well-watered villas, commanding an admirable view of the Campagna, is a favourite summer-resort of foreigners as well as natives. The town (with 7000 inhab., incl. environs), which is noted for its wine, is of modern origin. Two churches, *S. Maria* and *S. Sebastianus in Frascati*, were first mentioned in the 9th cent.; these seem to have stood on the ruins of a Roman villa (perhaps that of the Anicii), overgrown with underwood (*frasche*), whence the name. The town remained quite unimportant until after the destruction of Tusculum (p. 379).

A carriage-road and a path with flights of steps lead from the station to a piazza, embellished with gardens, in which, to the right, is the entrance to the *Villa Conti*, with dilapidated fountains and beautiful points of view, the property of the Duca Torlonia. Straight on are the lower entrances (sometimes closed) to the *Villa Piccolomini* and *Villa Aldobrandini* (see below); while about 2 min. to the left is the main piazza of the town. — In the piazza, which is embellished with a pretty fountain, rises the cathedral of *San Pietro*, erected in 1700 under Innocent XII. To the left of the high-altar is a memorial tablet to Charles Edward, the Young Pretender (d. 1788), grandson of James II., who was first buried at Frascati, afterwards in St. Peter's (p. 313).

From the piazza we ascend the steep street (Corso Vittorio Emanuele) to the right, past the cathedral of San Pietro and the donkey-station. Above the town, on the left, rises the *Villa Piccolomini*, in which the learned Cardinal Baronius (d. 1607) wrote his church-history. The villa now belongs to Prince Lancellotti. The entrance is in the Via Lancellotti.

Farther on we reach, on the right, the handsome \**Villa Aldobrandini*, erected by *Giacomo della Porta* for Card. Pietro Aldobrandini, nephew of Clement VIII. The palace contains paintings by the Cavaliere d'Arpino. The grounds are adorned with cascades and beautiful oaks, and the views are very extensive, especially from the flat roof of the semicircular building.

The road to Tusculum next passes the *Capuchin Church* (1 M. above the town, containing a few pictures), and soon reaches the entrance to the \**Villa Tusculana* or *Ruffinella*, of the 16th cent., formerly the property of Lucien Bonaparte, afterwards that of King Victor Emmanuel II., and now belonging to Prince Lancellotti. In Nov., 1818, Lucien was attacked and robbed here, an event admirably described in Washington Irving's 'Adventure of the Artist'. *Inscriptions* and antiquities found in the neighbourhood are shown.

From the *Villa Ruffinella* we ascend to the right, either by the paved or the unpaved road, and afterwards follow a steep and *rusty* ancient road to the site of the venerable town of *Tusculum*, the foundation of which is traditionally ascribed to Telegonus, the

son of Ulysses and Circe, the birthplace of the elder Cato and a favourite residence of Cicero. In the middle ages the ancient castle on the summit of the hill was occupied by a warlike race of counts, who were generally in league with the emperors against the Romans. The latter, having been signally defeated in the reign of Frederick I. (1167), retaliated by dismantling the castle in the pontificate of Coelestine III., in 1191. Nothing therefore now remains of the ancient Tusculum but a heap of ruins.

In ascending from the Villa Ruffinella, we soon obtain a view of the *Amphitheatre*, outside the town-walls (longer diameter 77 yds., shorter 57 yds.; arena 52 yds. by 31 yds.), which is called by the guides *Scuola di Cicerone*. About  $\frac{3}{4}$  M. to the left are some extensive ruins to which the name *Villa of Cicero* has been given, as the famous 'Tusculanum' may possibly have lain in this vicinity. Straight on is the ancient *Forum* and the well-preserved *Theatre* (about  $3\frac{1}{2}$  M. above Frascati), excavated in 1839, as an inscription records, in presence of Maria Christina, dowager Queen of Sardinia. At the back is a *Piscina*, or reservoir, in four compartments. Passing through the gate on the left, and descending by the ancient road, we observe a fragment of the old town-wall, and adjoining it another very ancient *Reservoir* of peculiar construction, formed of massive blocks, and vaulted in an almost pointed arch.

To proceed from the theatre to the *Castle* (arx; 165 ft. higher;  $\frac{1}{4}$  hr.), we follow the narrow footpath to the right. The castle lay on an artificially hewn rock, now surmounted by a cross. Magnificent \*VIEW from the top (2220 ft.). On the right are Camaldoli and Monte Porzio (p. 394); farther distant the Sabine Mts., with Tivoli and Montecelio; then Soracte and the Ciminiian Mts.; towards the sea the broad Campagna with its aqueducts, Rome, and the dome of St. Peter's; to the left, Grotta Ferrata, Marino, Castel Gandolfo, and the Monte Cavo, with Rocca di Papa below it.

From Tusculum to *Rocca di Papa*, see p. 399.

In returning we pass through the first gate to the right, immediately below the castle, and descend the path leading to the E., keeping to the left at the first fork, to the right at the second. At the foot of the hill of *Camaldoli*, a suppressed monastery founded by Paul V. in 1611, we take the road to the left (1 M. straight on is the road from Frascati to Palestrina, see below). In about  $\frac{1}{2}$  hr. we reach the wall of the *Villa Mondragone*, erected by Cardinal Altemps under Gregory XIII., now occupied by the Jesuits as a school. Visitors to the fine garden and view-terrace skirt the wall to the right to the gate (knock; fee), and should quit the garden by the cypress avenue and the lower exit. The road to the left runs between walls, passing on the right the *Villa Falconieri*, the oldest near Frascati, planned by Cardinal Ruffini before 1550, with a *palazzo* by Borromini and pictures by Carlo Maderna. It has been sold to a clerical seminary and is not open to visitors.

The ROAD FROM FRASCATI TO PALESTRINA,  $1\frac{1}{2}$  M. (comp. Mapa, pp. 390, 412), especially the first half, is beautiful, but destitute of shade. From the N.E. corner of the town the road leads past the lower entrance to the Villa Mondragone (p. 393), which is approached by an avenue of cypresses. Farther on are the ruined vaults of an ancient villa, arbitrarily said to have belonged to Cato. After 2 M. the road passes (r.) the olive-clad hill on which Monte Porro (1590 ft.) is picturesquely situated;  $1\frac{1}{2}$  M. farther on it reaches Monte Compatri (1745 ft.; railway-station, p. 411), with a château of the Borghese. We do not enter the village, but pass the approach to it, and descend by a somewhat rough road, passing a washing-trough. Near a (1 M.) considerable group of trees we turn to the right, and close to ( $\frac{1}{3}$  M.) a small chapel with an image of the Madonna, again ascend to the right. About 2 M. farther on the broad road leads us to the highroad from Rome; and following the latter for  $\frac{1}{4}$  M. we reach the *Osteria San Cesario*, beyond which the Via Labicana diverges to the right. About  $\frac{3}{4}$  M. farther on our road crosses the Rome and Naples railway (p. 411), and then, leaving on the right the road to the station of Zagarolo (p. 411), ascends to (4 M.) *Palestrina* (p. 411).

Two routes lead from Frascati to (2 $\frac{1}{2}$  M.) GROTTA FERRATA: the carriage-road to Marino (p. 395), and Rocca di Papa (p. 399), and the shorter path diverging, below the Villa Conti (p. 392), to the left from the highroad. (In descending, keep to the left;  $\frac{1}{4}$  hr. farther on, where the path divides, turn to the left; and also to the left 5 min. farther on, at the entrance to the wood.)

**Grotta Ferrata**, a Greek monastery of the Basilians, was founded by St. Nilus under the Emperor Otho III. in 1002. At the end of the 15th cent. it belonged to Giul. della Rovere, afterwards Pope Julius II., who fortified it with moats and towers. Of the old *Church* only the vestibule remains, with (r.) a beautiful statue of the Madonna. The portal, with ornaments and a Greek inscription, dates from the 11th cent.; over the door are mosaics of the Saviour, the Madonna, and St. Basil. The present church, restored by Cardinal Guadagni in 1754, contains nothing worthy of mention.

**INTERIOR.** From the right aisle we enter the CHAPEL OF ST. NILUS, decorated with \*Frescoes from the life of the saint, one of the chief works of Domenichino (1610; p. lxxiii), restored in 1819 by V. Camuccini. At the entrance of the chapel, on the left, is represented the meeting of the saint with Otho III.; the attendant in green, holding the emperor's horse, is Domenichino himself; to the right of the horse, Guido Reni is also represented in a green costume, and behind him Guercino. The boy in front of the horse, with blue cap and white feather, bears the features of a girl of Frascati to whom the artist was attached. On the right St. Bartholomew arrests the fall of a column, and saves the lives of the workmen. At the altar on the left, St. Nilus heals a boy possessed by an evil spirit with oil from a lamp of the Madonna. On the right, the Madonna presenting a golden apple to St. Nilus and St. Bartholomew. In the lunette, Death of St. Nilus. Outside the chapel, St. Nilus calming a storm by which the harvest is endangered; the saint kneeling before the cross. On the ceiling, the Annunciation.

Fairs held at Grotta Ferrata on 25th March and 8th Sept. attract numerous peasants from the neighbourhood, as well as strangers from Rome.

**FROM ROME TO ALBANO** we may take either the Terracina railway (p. 417) or the Nettuno railway (p. 421) as far as the station of Cecchina (18 M. in about  $\frac{3}{4}$  hr.; fares 3 fr. 50, 2 fr. 30, 1 fr. 10 &c.)

whence a steam-tramway plies to (2½ M.) Albano on the hill in 20 min. (fares 80, 60, 40 c.). But it is preferable to take the direct —

RAILWAY FROM ROME TO ALBANO (*Ferrovia dei Castelli Romani*), 18½ M., in 1-1½ hr. (fares 3 fr. 40, 2 fr. 40, 1 fr. 55 c.), starting from the Central Station in Rome. This route follows the main line (p. 411) to beyond the Porta Furba. To the left is the Torre Pignatara (p. 375), to the right the arches of the Acqua Felice. The line then crosses the ancient Via Latina near the tombs mentioned on p. 375, and skirts the Via Appia Nuova (p. 375). — 4 M. *Acqua Santa* (p. 376). Then, on the right, the tombs on the Via Appia. — 7 M. *Le Capannelle* (p. 378); to the right are the Casale Rotondo and Tor di Selce (p. 380), to the left the mountains. The line now begins to ascend gradually, and beyond a curve and a tunnel, soon reaches —

15 M. **Marino** (1320 ft.; *Trattoria del Tramway*), picturesquely situated on a mountain-spur, the site of the ancient *Castrimoenium*. In the middle ages it was a stronghold of the Orsini, who defended themselves here against their enemies, particularly the Colonnas; but the latter captured Marino under Martin V. in 1424, and still possess it. The town (6000 inhab.) is noted for its excellent but somewhat strong wine. It contains a *Corso* (the principal street) and a tasteful *Fountain* (17th cent.). The church of *La Trinità*, to the left of the Corso, contains a Trinity by Guido Reni. In the church of the *Madonna delle Grazie*, St. Rochus by Domenichino. The *Cathedral* is dedicated to St. Barnabas.

The railway next crosses the deep gorge in which flows the brook known in antiquity as the *Aqua Ferentina*, the source of which was the rallying point of the Latin League. Charming retrospect of Marino. Beyond a tunnel, we enjoy a fine view, to the left, of the Alban Lake.

The \***Lake of Albano** (960 ft. above the sea-level), about 6 M. in circumference, is the crater of an extinct volcano, of sombre and melancholy aspect, although its banks are well cultivated. The N. half near Castel Gandolfo is shallow, but the S. half is 560 ft. deep. It is fed by abundant subterranean springs, and is drained by a very ancient *Emissarium* which issues below Castel Gandolfo.

The train skirts the lake, of which it affords a beautiful view. To the left soon appears Monte Cavo. On the long low hill above the E. bank of the lake once lay *Alba Longa*, Rome's mother city.

The foundation of Alba Longa belongs to a prehistoric period, and tradition has attributed it to Ascanius, the son of Æneas. It was the ancient capital, and the political and religious centre, of the Latin League, but was destroyed at an early period by its younger rival on the banks of the Tiber, after which, however, the ancient festivals of the League on the Alban Mt. still continued to be celebrated.

No traces of the buildings of Alba Longa remain, but the cutting of the hillsides reveals the former presence of human activity. The necropolis lay on the so-called Monte Cucco, to the W. of the town, and numerous graves, with hut-urns, bronze implements, and household utensils, have been discovered. It is alleged that some of these were found beneath

the peperino, which would prove that they date back to an era when the Monte Cavo was still an active volcano.

**16½ M. Castel Gandolfo** (\**Ristorante della Ferrovia*, with view-terrace), the seat of the Savelli in the middle ages, has belonged to the popes since 1596. It is an insignificant place (1700 inhab.) with a large *Papal Palace*, erected by Urban VIII. from designs by Carlo Maderna, and splendidly situated high above the Alban Lake. The château was formerly a favourite summer-resort of the popes, and enjoys the privilege of extritoriality by the guarantee of 1871. At the S. end of the village, to the right, lies the *Villa Barberini*, with shady grounds, the ruins of a villa of Domitian, and a fine view of the Campagna (visitors usually admitted for a gratuity).

A charming avenue, shaded by evergreen oaks, the so-called "Galleria di Sopra", leads above the lake from Castel Gandolfo to Albano in ½ hr., affording numerous pretty prospects of Castel Gandolfo. At the Capuchin monastery (see below) the path descends to the right to Albano. The route in a straight direction, close under the convent-wall, leads in 25-30 min. to the highroad from Albano to Rocca di Papa (p. 399). The beautiful path to the left, along the lake, leads to Palazzuola (p. 399).

Visitors to the *EMISSARIUM*, the above-mentioned artificial outlet of the Alban Lake, must bring the custodian with them from Castel Gandolfo (he lives in the red fisherman's hut, at the N. end of the village; fee 1-1½ fr.). The path descends steeply from the Galleria di Sopra a little before the S. end of the village to the bank of the lake. The descent occupies nearly ¼ hr., and the whole inspection about 1 hr. The Emissarium, an imposing work, was constructed according to tradition by the Romans in B.C. 397, during the siege of Veii, when the lake rose to an unusual height, but it is probably of still more remote origin. It is hewn in the solid rock. At the entrance is a large stone building resembling a *nymphaeum*. The channel is 7-10 ft. in height, and issues ¾ M. below Albano by the village of *La Mola*, where the water is used as a motive power for mills, descending thence to the Tiber. The custodian floats lighted pieces of candle on boards down the stream, in order to give visitors an idea of its length (about 1300 yds.).

Beyond two more tunnels the train crosses the highroad from Rome to Albano and halts at —

**18½ M. Albano.** — Hotels. \**EUROPA*, or *Posta*, Piazza Principe Umberto, with trattoria and café, R., L., & A. 3-5, B. ½, déj. 3, D. 5, pens. 8 fr.; *RUSSIA*, at the Porta Romana. — *Ristorante Salustri* in the Piazza Principe Umberto; the landlord procures bedrooms for visitors. — *Caffè* in the Corso.

*Omnibus* from Albano to Genzano (p. 398), 10 times daily (fare 40c.). — *CARRIAGE* with one horse to Nemi, one pers. 5, two pers. 8 fr.; to Rocca di Papa (p. 399), about 6 fr. (bargain advisable).

Those who desire to make the tour mentioned at p. 394, via *Rocca di Papa* to *Monte Cavo* and back by *Nemi*, *Genzano*, and *Ariccia* (6-7 hrs.), must turn to the left at the Piazza Principe Umberto, cross the Piazza Principe Amedeo, and ascend to the right to the Capuchin convent.

*Albano*, officially *Albano Laziale* (1250 ft.), a small town with 6500 inhab., is supposed to owe its origin to the Emp. Septimius Severus, who here, about 195 A. D., erected the large barracks for the Second Parthian Legion in the *Albanum Domitioni*, or *Villas of Domitian*, on the Via Appia. [Numerous tombs, mostly colossal sarcophagi of soldiers, were found in 1866 above the Parete Chigi (p. 397) and left *in situ*.] The settlement that sprang up round

these Albana Castra became the seat of a bishop in 460. It is repeatedly mentioned in connection with the contests of the popes with the citizens of Rome in the 11th century. In 1697 it passed from the possession of the Savelli to that of the papal government. Its lofty site and beautiful environs attract many visitors in summer, but it is not entirely exempt from fever. It is an excellent centre for a number of interesting excursions.

Above the station is the little Piazza Principe Umberto, the terminus of the steam-tramway from Cecchina (p. 394). The upper end of the piazza is skirted by the Via Appia, forming the S.W. boundary of the town, which stretches up the side of the hill. Between the monastery of *San Paolo* and the loftily-situated *Capuchin Monastery* (to the right from the Piazza, then the first turning to the left) lay an *Amphitheatre*, the scanty remains of which are partly seen from the road. The church of *Santa Maria della Rotonda* stands on the foundations of an ancient circular temple. The ruins in the street of Gesù e Maria are supposed to be the remains of baths.

Outside the N.W. entrance to the town, to the right of the Via Appia (between this road and the avenue known as the Galleria di Sotto, leading to Castel Gandolfo), rise the remains of a large tomb, called without authority the *Tomb of Pompey*. — On the S.E. side of the town, to the right on the road to Ariccia (to the left of the ancient road), stands a remarkable ancient *Tomb in the Etruscan Style*, consisting of a massive cube, originally surmounted by five obtuse cones, of which two are still standing. It was formerly regarded as the tomb of the Horatii and Curiatii.

From Albano to *Rocca di Papa*, and thence to the top of *Monte Cavo*, see pp. 399, 400.

About  $\frac{3}{4}$  M. to the S.E. of Albano lies Ariccia. Beyond the Etruscan tomb (see above), the road crosses the imposing *Viaduct* which spans the deep gorge between Albano and Ariccia, erected by Bertolini under Pius IX. in 1846-53, 334 yds. in length, and 192 ft. in height, consisting of three series of arcades of six, twelve, and eighteen arches respectively, one above the other. To the right we obtain a view of the extensive plain as far as the sea; to the left is the park of the *Palazzo Chigi*, a mansion built by Bernini, immediately to the left beyond the viaduct. This park, containing fine old timber, is kept in as natural a condition as possible. Permission to visit it should be obtained through the porter or gardener (fee  $\frac{1}{2}$ -1 fr.).

Ariccia (*Café-Restaurant* in the piazza), a village with 2300 inhab., frequently attracts visitors in summer on account of the proximity of the woods. The women of Ariccia and Genzano are famed for their beauty. The ancient Aricia, which belonged to the Latin League, lay towards the S., in the *Valle Aricciana* (980 ft.), an extinct crater below the modern town, while the latter occupies the site of the ancient *Arx* or citadel. It was the fifth station on the

Via Appia, which runs towards Genzano on massive and still visible substructures, at the foot of the modern town. (A circuit of  $\frac{1}{2}$  hr. by the valley, instead of the direct route from Albano to Ariccia, is interesting.) In the middle ages Ariccia passed to the Savelli, and in 1661 was purchased by the Chigi, the present proprietors.

From Ariccia to Genzano is a walk of about  $\frac{3}{4}$  hr. (omnibus, see p. 396). The beautiful and shady new road at first leads a little to the left and crosses four viaducts, which command fine views. After  $\frac{1}{2}$  M. it passes *Galloro*, formerly a Jesuit church. About  $\frac{3}{4}$  M. farther on, the road divides; the branch to the left descends to a Capuchin monastery and to the Lake of Nemi (below is a partly ancient road to Nemi); that in the middle leads through an avenue to the Palazzo Cesarini; and that to the right descends to the town.

**Genzano** (*Trattoria della Grotta Azzurra*, to the left in the Piazza, plain, bargain desirable; the landlord procures night-quarters for visitors) has 5300 inhab. who carry on a considerable cultivation of wine. The place presents no attraction beyond its fine situation, high above the S.W. bank of the Lago di Nemi. The best view of the lake is from the garden of the *Palazzo Cesarini*, which slopes rapidly towards the water (entrance to the left, opposite the palace; admission granted on application at the palace). — The famous *Infiorata di Genzano*, or flower-festival, formerly celebrated at Genzano, on the 8th day after Corpus Christi, is now seldom held.

The \*\*Lago di Nemi (1065 ft.) is an extinct crater, about  $3\frac{1}{2}$  M. in circumference (area 1096 acres) and about 110 ft. deep. It is drained by an artificial emissarium. The water is beautifully clear, and rarely ruffled by wind. The precipitous lava-slopes of the crater, 330 ft. in height, are carefully cultivated. In ancient times it was called the *Lacus Nemorensis*, and sometimes the 'Mirror of Diana', from a temple (see below) and nemus, or grove sacred to that goddess, whence the present name is derived. This exquisite lake is the gem of the Alban Mts.

From Genzano to Nemi  $2\frac{1}{2}$ -3 M.; by the Palazzo Cesarini we follow the road to the right, through the town, and past the church of the Santissima Annunziata. The pleasant road skirts the upper margin of the lake, affording several fine views. — A beautiful footpath descends to the lake from Santissima Annunziata, and ascends again near the mills below Nemi, traversing luxuriant orchards.

Nemi is a small mediæval town with an ancient castle of the Cesarini. The inn (*Trattoria Desanctis*, fair; night-quarters, bargaining advisable) possesses a small verandah which commands a delightful \*VIEW of the lake and the castle of Genzano, of an old watch-tower beyond them, and of the extensive plain and the sea. Nemi is famous for its strawberries.

In the district below Nemi, known as 'I Giardini', considerable remains of the foundations of the Temple of Diana and a colonnade surrounded

it have been discovered. A little farther on in the direction of Genzano, near the 'Casa dei Pescatori', about 80 yds. from the bank, lie the scanty remains of a Roman *State Barge*. Attempts made in the autumn of 1895 to raise it resulted in the discovery of several tasteful bronze ornaments, mosaics, etc.

An alternative route for the return from Nemi direct to Albano is the footpath (p. 397) on the N.W. bank of the lake. An omnibus (fare  $1\frac{1}{2}$  fr.) plies daily from Nemi to Albano, starting at 5 p.m. and arriving in time for the last train to Rome.

From Nemi to the (2 hrs.) top of Monte Cavo (p. 400) a guide is advisable on account of the intricate forest-paths ( $1\frac{1}{2}$  fr.).

### Monte Cavo.

The ascent of Monte Cavo may be accomplished in about  $3\frac{1}{4}$  hrs. from Frascati, in about  $2\frac{3}{4}$  hrs. from Albano, and in about 2 hrs. (with guide) from Nemi.

FROM FRASCATI TO ROCCA DI PAPA is about 5 M. by road, which on account of the ascent represents a walk of not less than 2 hours. The day's journey indicated at p. 391 may be lightened by taking a carriage (one-horse  $7\frac{1}{2}$  fr.) or the omnibus (p. 391) to Rocca di Papa. The road diverges to the left from the road to Marino (p. 381), at a point a little more than halfway, about  $1\frac{1}{4}$  M. to the E. of Grotta Ferrata (p. 394), beyond the *Ponte degli Squarciaelli*, and ascends steadily, winding towards the end. — Rocca di Papa may also be reached from the castle of Tusculum (p. 392) direct in 2-3 hrs. by field and forest paths, passing the *Madonna Precolis* (guide desirable,  $1\frac{1}{2}$  fr.).

FROM ALBANO TO ROCCA DI PAPA, about  $4\frac{1}{2}$  M., highroad (carriages, see p. 396; walkers require about  $1\frac{3}{4}$  hr.). The excellent road leads to the right below the Capuchin convent (p. 396), and after 12 min., at the park of the Palazzo Chigi (p. 396), is joined by a road leading to Ariccia. About  $\frac{3}{4}$  M. farther on the road to the Galleria di Sopra (p. 396) diverges to the left, forming a short-cut for pedestrians from Albano. — The road soon enters a fine wood.

From a bridge, about  $1\frac{1}{4}$  M. short of the *Madonna del Tufo* (see below) a broad and stony road, diverging to the left, leads in 12 min. to the Franciscan monastery of Palazzuola, situated above the E. margin of the Alban Lake and visible from the highroad. The monastery dates from the 13th century. Its garden contains a curious antique rock-tomb. Hence we may follow the S. shore of the lake to Albano; see p. 396.

The road now ascends more steeply and, beyond the *Madonna del Tufo*, reaches Rocca di Papa, where it joins the road from Frascati. Instead of following the road to the left to the town, we may ascend direct to the Campo di Annibale from beside a huge lime-tree enclosed by a low wall.

*Rocca di Papa* (2060-2490 ft.; Tratt. dell' Angeletto, with garden and a few rooms, R. & L.  $1\frac{1}{2}$  fr., plain; Tratt. della Pergola; Al-

*bergo & Tratt. Belvedere*, with view, on the Via del Tufo, above the village, mediocre), a village with about 2800 inhab., and now a favourite summer-resort of the Romans, with numerous villas and a seismographical station, lies amid fragrant woods on the outer slope of the great extinct crater of *Campo di Annibale*, so named from the unfounded tradition that Hannibal once pitched his camp here. The garrison of Rome occupies summer-quarters here in July, August, and September.

In order to reach the summit of Monte Cavo we turn to the right on the rim of the crater, which is reached by a walk of 15-20 min. through the steep streets of the town, and ascend the well-preserved and shady *Via Triumphalis*, an ancient road, paved with basalt, once traversed in triumphal procession by the generals to whom the Senate refused a triumph at Rome. From two open spaces, about three-quarters of the way up, a better view than from the top is obtained of Marino on the right, the Lago d'Albano to the left, Albano, Ariccia with the viaduct, Genzano, the Lago di Nemi, and Nemi itself.

On the summit of the \*Monte Cavo (3115 ft.), the ancient *Mons Albanus* (an ascent of  $\frac{3}{4}$  hr. from Rocca di Papa), stood the venerable sanctuary of the Latin League, the *Temple of Jupiter Latiaris*, where the great sacrificial festival of the *Feriae Latinae* was celebrated annually. Its scanty ruins were destroyed about 1777, when Cardinal York, the last of the Stuarts, built a Passionist monastery on the spot. The latter, now the property of Prince Colonna, has been converted into a *Meteorological Station* and an *Inn* (pens. 5-6 fr., mediocre). A portion only of the ancient foundations is preserved on the S.E. side of the garden-wall. The view from several different points in the garden embraces the sea, the coast from Terracina to Civita Vecchia, the Volscian and Sabine Mts., Rome and the Campagna, and below the spectator the beautiful Alban Mts. The distant view, generally obscured by mist, is seen to the best advantage immediately before sunrise, after sunset, or when a passing shower has cleared the atmosphere.

FROM MONTE CAVO TO NEMI, about  $1\frac{1}{2}$  hr. (guide, 1- $\frac{1}{2}$  fr., not necessary if the following directions be carefully observed). A steep and stony foot-path (the beginning of which should be pointed out) descends from the S.E. angle of the top, and in 8-10 min. joins an easy path from the *Campo di Annibale*, which we follow to the right. Fine view of the Lago di Nemi and the sea. About 25 min. farther on a path diverges to the left and another to the right, but our route leads straight on. At the fork 10 min. farther we keep to the right, at the (10-12 min.) next fork to the left, and in 1 min. reach a broad road, which we follow to the right for 12 min. when we turn to the left. At the (8 min.) spring we turn to the left, then to the right almost immediately and follow a stony path which soon brings us in sight of Nemi.

### 3. The Sabine Mountains.

That chain of the Apennines which descends abruptly and bounds the Roman plain on the E., named Sabine Mts. from the ancient inhabitants, is full of interest for lovers of the picturesque. The formation of these mountains is limestone, differing entirely from that of the volcanic Alban Mts., and their height is much greater, attaining to 4200 ft. — As a rule the INNS are good, though plain, but enquiry as to charges should be made beforehand; usual charge for board and lodging 5-6 fr., and ½ fr. gratuity. — CARRIAGES are not always to be had except at Tivoli. The public conveyances are not recommended when ladies are of the party.

Those whose time is short must be satisfied with a visit to Tivoli, which was a favourite summer-resort of the Romans in the time of Horace. A fine day in April or May, when the vegetation is at its freshest, is the best time for this excursion. — If several days are devoted to the Sabine Mts., and they are well worth it, the following tour may be made: 1st day, from Rome by early train to *Tivoli*, thence by midday train to *Cineto Romano* (p. 409), and on by diligence to *Subiaco* (p. 409); 2nd day, visit the monastery in the morning, and in the afternoon, walk or drive to *Olevano*; 3rd day, walk or take the diligence to *Valmontone* (p. 409) or *Palestrina* (p. 411), and return thence by rail to Rome (or to *Segni*, comp. p. 423). Those who wish to reserve Tivoli, the culminating point, for the end may proceed as follows: 1st day, from Rome by early train to *Palestrina* or *Valmontone*, and thence walk or take the diligence to *Olevano*; 2nd, to *Subiaco*; 3rd, to *Tivoli*; 4th, back to Rome. — A pleasant drive may be taken from Tivoli to *Subiaco* or *Genazzano* (pp. 408, 418; 3½-4 hrs.).

#### From Rome to Tivoli.

Those who propose to devote one long day to Hadrian's Villa and Tivoli should proceed to Tivoli by steam-tramway, breaking their journey at the Villa, and should return to Rome by railway, as the last tramway from Tivoli starts at a comparatively early hour. To visit the Villa from Tivoli by carriage (there and back) takes more time.

1. RAILWAY (Rome, Solmona, and Castellammare-Adriatico line), 25 M., in 1½-1¾ hr. (fares 4 fr. 55, 3 fr. 20, 2 fr. 5 c.). On Sun. and holidays return-tickets are issued at a single fare. This route is more picturesque than that of the steam-tramway (see p. 402). — Coupon-tickets (12 fr. 1st cl.), including railway-journey to Tivoli and back, luncheon at one of the hotels mentioned at p. 405, and carriage to Bagni, are issued at the principal station at Rome and at the various tourist and town-agencies.

The trains start from the principal station at Rome (p. 127). On the right soon appears the ruined *Tor de' Schiavi* (p. 374). — 5½ M. *Cervara di Roma*, the grottoes near which used to be celebrated for the artists' festivals held in them. — 7½ M. *Salone*. A villa here, built in 1525 from Baldassare Peruzzi's designs for Card. Ant. Trivulzi, has interior decorations by Giov. Maria Falconetto. — 9½ M. *Lunghezza*, the ancient *Collatia*, a 'tenuta' belonging to the Duca Strozzi, with a 15th cent. baronial castle, prettily situated in the well-wooded valley of the *Teverone*.

13 M. *Bagni* (*Restaurant* at the Baths; two tolerable *Osterie* by the steam-tramway), the station for the sulphur-baths of *Acque Albulae*, the Roman *Aquae Albulae*, which were much frequented in ancient times, and were again fitted up for the reception of patients.

in 1880 by the Società Anderloni & Co. (handsome building; swimming-baths for ladies and gentlemen; 68° Fahr.; bath from 1 fr.).

The railway next crosses the highroad to Tivoli. To the right fine view of the road and of the railway-viaducts farther on, with the mountains in the background. — 16 M. *Montecelio*, formerly called *Monticelli*, said to occupy the site of the ancient *Corniculum* and now belonging to the Borghese family. — The line begins to ascend rapidly.

21 M. *Palombara*. The little town, with about 3000 inhab. and a château of the 14th cent. belonging to the Savelli family, is situated on an isolated hill, 6 M. to the N.

*Palombara* station is the best starting-point for the ascent of *Monte Gennaro* (4160 ft.), one of the highest peaks of the *Sabine Mts.*, familiar to the eye of every visitor to Rome. The excursion may be made from Rome in one day. A luncheon-basket should be provided. We follow the high-road from the station to ( $\frac{3}{4}$  hr.) the village of *Marcellina*, where we obtain a guide (2-3 fr.). Thence we may either follow the steep and conspicuous ravine of the *Scarabellata* to the (3-4 hrs.) summit; or we may take the easier though somewhat longer route making a circuit to the E. partly through wood and crossing several wooded pastures, and finally traversing the fine maple and oak woods of the *Pratone*. About  $\frac{1}{2}$  hr. below the summit the latter route passes a copious and excellent spring, where luncheon may be taken under the shade of the trees. The other parts of the mountain are destitute of water. On the summit is a trigonometrical signal. The view from the top is very extensive, comprising the coast from *Mte. Circeo* as far as the lake of *Bracciano*, the broad plain with innumerable villages, from the *Volscian* and *Alban Mts.* as far as *Soracte* and the *Ciminiian Forest*; then the *Apennines*, as far as the snowy peaks of the central range. — The descent may be made via the village of *San Polo de' Cavalieri* (2810 ft.), whence a road leads to the station of *San Polo* (p. 408), or via *Rocca Giovine* and through the *Valley of the Licenza* (p. 408) to the station of *Vico varo* (p. 408).

A view of the *Campagna* opens on the right as the train proceeds: in front, *Tivoli*, with the beautiful cypresses of the *Villa d'Este* (p. 407). Beyond a tunnel we enjoy a beautiful view to the right of the waterfalls (p. 406) and the town. A short and a long tunnel follow. — 25 M. *Tivoli*, the station of which is outside the *Porta Sant' Angelo*.

2. STEAM TRAMWAY, 18 M., in  $1\frac{1}{2}$  hr. (fares 2 fr. 50, 1 fr. 85 c., return 8 fr., 2 fr. 20 c.). The steam-cars start outside the *Porta San Lorenzo*, for which a tramway in connection leaves the *Piazza Venezia* (Via Nazionale 131)  $\frac{1}{2}$  hr. before their departure, running via the *Piazza delle Terme* (tramway-lines 8 and 12 of the Appx.); through-tickets to *Tivoli* may be obtained in the tramway-cars. Cab to the steam tramway, see p. 8 of the Appendix. As the time-table of the steam-cars is frequently altered, enquiry should be made at the *Piazza Venezia*; the hours given in the time-tables and newspapers are not always correct. — Travellers with through-tickets are allowed to break their journey in order to visit Hadrian's

• (past which the steam-tramway runs), which takes about 2 hrs. visitors may walk from the *Villa* to *Tivoli*, as suggested at pp. 406-07, 408.

The highroad, along which the steam-tramway runs, quits Rome near *Porta San Lorenzo* (p. 174), passing the church of that name on the right. The road, which is generally identical with the ancient *Via Tiburtina*, crosses the *Anio*, now called the *Tevere*,

by the *Ponte Mammolo* (station, 4 M.). This river forms the celebrated cascades at Tivoli, and falls into the Tiber at the *Ponte Salaro* (p. 372). The bridge is said to be named after Mammæa, the mother of Alexander Severus.

7 M. *Settecamini*. — 12½ M. *Bagni*, station for *Acque Albule* (p. 401). — In the vicinity are the quarries of *Lapis Tiburtinus*, or travertine, which furnished building-material for ancient and for modern Rome, for the Colosseum and for St. Peter's alike. In 1½ hr. more the Anio is crossed by the *Ponte Lucano* (station, 14½ M.), near which is the well-preserved *Tomb of the Plautii*, dating from the early empire, and resembling that of Cæcilia Metella (p. 379).

15½ M. **Villa Adriana** (Osteria at the tramway-station). The entrance of the villa (comp. the Map, p. 404) lies about ¼ hr.'s walk from the tramway-station (cab usually to be had, 1-1½ fr. for 1-4 pers.). A fine avenue of cypresses leads to the lower *Casa della Guardia*, where tickets are sold (1fr., Sun. free; permesso, see p. xxiii).

The \***VILLA OF HADRIAN**, which with its magnificent grounds occupies an area of about 160 acres (four times larger than the Palatine), dates from the later years of the far-travelled emperor (d. 138 A.D.). Hadrian, as his biographer Spartian relates, 'created in his villa at Tivoli a marvel of architecture and landscape-gardening; to its different parts he assigned the names of celebrated buildings and localities, such as the Lyceum, the Academy, the Prytaneum, Canopus, the Stoa Poecile, and Tempe, while in order that nothing should be wanting he even constructed a representation of Tartarus'. After the death of its founder little use seems to have been made of this gigantic construction, which is mentioned only once more in ancient history, when the Emp. Aurelian assigned a villa at Tivoli, near the 'Palatium Hadriani', to Zenobia, the captive queen of Palmyra. In the 16th cent. a profitable search for works of ancient art was instituted here, and the ruins have furnished an almost inexhaustible series of works of art, including many of the principal treasures of the Vatican, Capitoline, and other museums. Unfortunately, however, the destruction of the buildings kept pace with the search for treasures of art, until in 1871 the Italian government purchased the villa from the family of the Braschi.

The Roman archæologists have tried to identify the extant ruins with the buildings mentioned by Spartian in the passage cited above, and though it is often doubtful we here follow the usual terminology.

Adjoining the watchman's hut is the so-called *Teatro Greco*, of which the foundations of the stage and the rows of seats are still distinguishable. Skirting the posterior wall of the stage, we then ascend to the right through an avenue of cypresses to the Poecile, an imitation of the *στοά ποικίλη*, or painted porch, at Athens, consisting of a huge colonnade, surrounding a garden with a large water-basin in the centre. The wall (220 yds. long) which bounds this on the N. runs almost due E. and W., so that of the arcades on either side one lay in shade while the other had a full S. aspect. The natural plateau of the hill has been enlarged e

the W. and S.W. by gigantic substructures, which contain three stories of vaulted chambers, accessible through an entrance on the S. side of the square (Pl. 1). These chambers, generally called *Le Cento Camerelle*, are supposed to have been occupied by the imperial guards or slaves. — At the N.E. corner of the square is the entrance to the *Sala de' Fiochi*, with niches for statues. From it we enter a *Circular Building* (Pl. 3) containing a water-basin and an artificial island adorned with columns; this is usually described as a *Natatorium* or swimming-bath, but it is more probably a pavilion, used perhaps as a summer dining-hall. To the E. of this building was situated the *Principal Palace*. We first enter, at a somewhat higher elevation, a rectangular court (*Cortile della Biblioteca*), the left side of which is occupied by the so-called *Library* (Pl. 4), which still remains with the exception of the upper story. To the N. lay a *Garden*. A lower corridor (*Heliocaminus*), on the left side of which was a fine vestibule, leads N.E. to a room supposed to have been a *Triclinium*, commanding a fine view of Tempe, Tivoli, and the mountains. Hence we proceed to the S. (right), through the 'Ospedale' (Pl. 5; chambers with a cruciform ground-plan and remains of frescoes and well-preserved mosaic pavement), to the *Doric Peristyle* (Pl. 6), and to a large rectangular space known as the *Giardino*. Some fine mosaics (p. 341) were found in the adjoining rooms (*Triclinio*). On the E. side of the *Giardino* is the *Cœs Corinthius* (Pl. 7), a hall the ends of which are occupied by large semi-circular recesses. In the centre are two small fountain-basins. To the right is the *Bassica*, with 36 marble pillars. On the W. it is adjoined by a room with an exedra, in which is an elevated basis or platform; this is supposed to be the throne-room. — We now return to the *Cœs Corinthius*, and on quitting it turn to the right. Beyond an octagonal vestibule we enter the so-called *Piazza d'Oro*, a court surrounded with a colonnade of 68 columns, alternately of Oriental granite and cipollino, of which the bases alone are now *in situ*. The costly material of the decorations found here in the excavations of the 18th cent. gave rise to the name. On the S.E. side of the *Piazza d'Oro* is a domed chamber, with a semicircular apse, containing water-works and a fountain.

We now return to the *Giardino*, skirt its S. side, and follow the path leading to the S. past a handsome semicircular *Ezeda* (Pl. 8), with a water-basin, to the *Quartiere dei Vigili*, an isolated lofty building supposed to have been occupied by soldiers or by imperial officials. Farther on is a large block of buildings facing the W. We pass through a *Cryptoporosius* and enter a suite of rooms from which we overlook the *Stadium*. On leaving this building we proceed to the S. along the substructures. In the middle of the lower-lying space which they enclose are the *Thermæ*, with remains of tasteful stucco ornamentation. To the left as we leave the Thermæ opens the *Valley of Canopus*, artificially cut in the tufa rock. 'Canopus', says Strabo, 'is a town 120 stadia from Alexandria, named after the steersman of Menelaus, who is said to have died here, and containing a highly-revered temple of Serapis . . . . Troops of pilgrims descend the canal from Alexandria to celebrate the festival of this goddess. The neighbourhood of the temple swarms day and night with men and women, who spend the time in their boats dancing and singing with the most unbridled merriment, or find accommodation in the town of Canopus beside the canal and there prosecute their orgies'. Hadrian constructed the canal, with the temple in the background, and also numerous small chambers, where he caused festivals to be celebrated in the Egyptian manner. At the end of the valley is a large and well-preserved recess, with a fountain, beyond which was a system of subterranean halls, terminating in a cella with a statue of Serapis. Many of the Egyptian works of art in the Vatican (p. 346) were discovered here.

Returning from the Canopus and passing in front of the above-mentioned Thermæ, we reach a second series of Baths, smaller but in better preservation than the others. We pass through a modern doorway to the *Tepidarium*, a vaulted apartment with two large baths, beyond which is the octagonal *Apodyterium*, to the left of which is the circular *Frigidarium*. The uses of the remaining apartments cannot be more





cularly ascertained. The ancient entrance was on the N. side, facing the Pœcile. — We then return to the Stoa Pœcile, pass through the door in the N. wall, and reach the cypress avenue leading to the exit. — On our way back we may enjoy the grateful shade of the grove below the Giardino (see Plan) and the view of Tivoli and the Vale of Tempe.

The Canopus is the last part of the Villa usually visited by travellers. About 4 min. from the Canopus, a square building with a modern tower (fine view) is known as the *Torre di Timone* (see lower part of Plan). — The more distant parts, to the S., now occupied by private owners, are more difficult to reach and to identify. To the S.E. lies the so-called *Academy*, more probably a residential palace like the principal palace to the N. To the E. of this is the *Odeum*, with the remains of a stage and rows of seats. To the N. of the Odeum is an extensive subterranean hall, in the form of a trapezium, about 330 yds. long and 110 yds. wide, called the *Inferi*, erroneously supposed to be the *Tartarus* mentioned by Spartan. The colonnade supposed to be the *Lyceum*, and extensive ruins on the *Colle di Santo Stefano*, to which the name of *Prytaneum* has been attached, perhaps belonged to a private villa. All these remains are much ruined.

Tivoli lies about 1 hr's. walk (p. 408) above the Villa Adriana;  $\frac{1}{4}$  hr. by tramway.

The tramway-line makes a wide curve to the S.E., ascends steeply through olive-groves past (16 $\frac{1}{2}$  M.) *Regresso*, and ends at the (18 M.) *Porta Santa Croce*, the S.W. gate of Tivoli. Close by is the *Giardino Garibaldi*, which commands beautiful views of Rome and the Campagna and of the Villa d'Este. From the gate we ascend through the town to the piazza to the E. of the Ponte Gregoriano, whence the Vicolo della Sibilla leads to the left to the temples, while the street crossing the bridge to the right leads to the waterfalls.

**Tivoli.** — Hotels (previous enquiry as to charges recommended). *REGINA*, in the Piazza del Plebiscito, with bath, R., L., & A. 2 $\frac{1}{2}$ , B. 1, déj. 3 $\frac{1}{2}$ , D. 5 $\frac{1}{2}$  (both incl. wine), pens. 7-10 fr.; *SIRENA*, a dépendance of the Regina, opposite the entrance to the waterfalls, R., L., & A. 8, pens. 5-6 fr.; *SIBILLA*, situated near the temples, with view. — *Chalet-Restaurant des Cascades*, Villa Gregoriana, near the entrance to the waterfalls; *Ristorante del Plebiscito*, near the Regina Hotel. — *Cafè d'Italia*, at the tramway-terminus.

Carriage to the Villa Adriana (p. 408) with one horse 4, two horses 6 fr., there and back, including 1 $\frac{1}{2}$  hr.'s halt, 6 and 10 fr. An OMNIBUS occasionally plies to the Villa (return-fare 1 fr. 60 c.). — **Donkeys** and **Guides** (superfluous) to the waterfalls 1 fr. (3-4 fr. are generally demanded at first). Beggars are numerous and importunate.

Tivoli (about 650 ft.), the *Tibur* of antiquity, existed, according to tradition, as a colony of the Siculi long before the foundation of Rome. In B.C. 380 Camillus subjugated Tibur along with Præneste, after which it formed a member of the league of the Latin towns allied with Rome. Hercules and Vesta were the deities chiefly revered at Tibur. Many of the Roman nobles of the Augustan age, including Mæcenas, and the emperor Augustus himself, founded beautiful villas here; under Hadrian the splendour of the place attained its climax. In the middle ages it participated in the fate of Rome. In 1460 Plus II. founded the citadel on the ruins of the amphitheatre. The modern town (about 9700 inhab., including suburbs), has narrow streets lighted by electricity. Its situation is charming; but it is said to be somewhat damp and windy, especially in spring.

Those who arrive by rail enter the town by the *Porta Sant' Angelo* on the N.E., immediately to the left of which is an iron gate forming the usual (E.) entrance to the grounds at the waterfalls (see below; visitors entering here may quit the grounds by the gate near the temples, on the other side of the valley). — Straight on is the *Ponte Gregoriano*, spanning the river above the falls, leading to a small piazza, from which the main street runs to the left to the tramway-terminus (p. 405) and the *Vicolo della Sibilla* to the right to the *Albergo Sibilla* (on the right) and the temples.

The \*TEMPLE OF THE SIBYL, which stands in the court of the hotel, is called by some authorities a temple of *Vesta* or of *Hercules Saxonius*. It is a circular edifice, surrounded by an open colonnade of 18 Corinthian columns, 10 of which are preserved. This temple was used as a church in the middle ages, to which period the round niche in the interior belongs. The door and windows contract at the top. It stands on a rock above the waterfalls, of which it commands an admirable view. [The ruins on the projecting rock to the right were caused by an inundation in 1826, which carried away part of the village, and in consequence of which the *Traforo Gregoriano* was made; to the extreme left is the new waterfall; see below.] — Beside the *Tempio di Sibilla* is another fine old temple of oblong shape, with 4 Ionic columns in front, supposed to have been dedicated to *Tiburtus*, or to the *Sibyl*. Until 1884 it was incorporated with a church. An iron gate near it is the W. entrance to the grounds of the waterfalls, but it is open on Sun. only.

On week-days the only entrance to the \*\*WATERFALLS is by the iron gate on the other (E.) side between the *Porta Sant' Angelo* and the *Ponte Gregoriano* (see Plan, 'Ingresso'; admission 1½ fr., Sun. free; guide, see p. 405). The path directly opposite the entrance leads to the upper end of the *Traforo Gregoriano*, which consists of two shafts, 290 and 330 yds. long respectively, driven through the rock of Monte Catillo (p. 408) in 1826-35 by the engineer *Folchi*, to protect the town from inundations by providing a sufficient outlet for the *Anio* even in time of flood. Near it is an arch of an ancient bridge in 'opus reticulatum'. As, however, the cutting can only be entered from the lower end, visitors entering the grounds usually turn at once to the left, pass (to the left again) through an archway below the road, and follow the margin of the valley, enjoying a view of the two temples on the left. We then reach a *Terrace* planted with young stone-pines, whence we obtain a charming view of the temple of the *Sibyl*, above us, and, below, of the New Waterfall (about 330 ft. high), by which the *Anio* emerges from the *Traforo Gregoriano*. Passing through a door, which a custodian opens (10-15 c.), we may proceed to the fall and the entrance of the tunnel (372 paces long; the walk by the roaring stream is far from pleasant). — From the terrace we retrace our steps for a short distance, and then follow the footpath to the right descending "

the valley; to the left are some Roman substructures; halfway down, near some cypresses, a path leads to the right to a *Platform* of masonry, immediately above the new fall. — We now return to the cypresses and then descend the path, at first in zigzags and afterwards in steps. We descend to the lowest point to which it leads, and finally mount a flight of stone steps, wet with spray, to the fantastically-shaped *Sirens' Grotto*. — From the grotto we return to the point where the paths cross, and ascend the path on the other side of the valley to a *Gallery* hewn in the rock, the apertures of which we observe some time before reaching it. At the end of the gallery the path again divides; the branch to the left leads across an iron bridge to the *Grotto of Neptune*, which was formerly the channel of the main branch of the Anio. The new works drew off the greater part of the water from this channel, but the fall is still very fine.

We now return to the gallery and follow the path to the left, ascending in zigzags to the above-mentioned exit near the temples, which is opened on week-days for a few soldi.

The \*VILLA D'ESTE, to the W. of the town, one of the finest of the Renaissance period, was laid out by *Pirro Ligorio* in 1549 for Card. Ippolito d'Este, and now belongs to Archduke Francis Ferdinand of Austria-Este. The entrance is in the Piazza San Francesco (adm. 50 c.). In the casino are frescoes by Fed. Zuccherino and Muziano (damaged). The garden contains terraces, grottoes with cascades, densely-shaded avenues, magnificent groups of cypresses, and charming points of view.

We may either take the tramway from this point to Hadrian's Villa (p. 403) or walk thither ( $\frac{3}{4}$  hr.) by the Roman road issuing from the *Porta del Colle*, the W. gate of the town. To the right, a short distance from the town, is the erroneously named *Villa of Maecenas*, where an iron manufactory and the motors for the electric lighting of the town are now established. On the other side of the road is an ancient circular building, known as *Tempio della Tosse*, or 'temple of the cough', probably a tomb of the Turcia or Tossia family. Farther on we pass, on the right, a road leading to the *Ponte dell' Acquoria* (p. 408), and then pass under the tramway-line to the cross-road leading to the entrance to the Villa Adriana (p. 403).

If time permit a pleasant detour may be made by the *Via delle Cascatelle*, the road that issues to the left from the *Porta Sant' Angelo* (p. 406) and skirts the slopes above the right bank of the Anio, between fine olive-trees. It affords beautiful views of Tivoli and its waterfalls, especially from ( $\frac{3}{4}$  M.) the first terrace (marked *Belvedere* on the map) and ( $\frac{1}{2}$  M. farther) from the terrace beyond *Sant' Antonio*, whence also are seen the smaller waterfalls below the town, known as *Le Cascatelle*.

*It is usual to turn here. Visitors who wish to proceed to Hadrian's Villa continue to follow the same road. About  $\frac{1}{4}$  M. farther on, various ancient ruins, said to be the remains of a villa of Quintilius Varus, are seen near the small church of Santa Maria di Quintiliolo. A Villa of Horace*

although the poet never had one at Tibur, is also pointed out by the guides. From Santa Maria we cross the meadows between gnarled olive-trees, and in about 20 min. reach a road descending in a few minutes to the left to the *Ponte dell' Acquaria*, by which we cross the Anio. On the left bank we reach in a few min. (to the S.) the road to Hadrian's Villa (see p. 407).

The summit of *Monte Catillo* (1140 ft.) may be reached in about 25 min. by following the steep path that ascends to the right from the *Via delle Cascatelle* a little way beyond the *Porta Sant' Angelo*. The top, which is marked by a cross, commands a beautiful view of the Campagna and the valley of the Anio.

From Tivoli to *Palestrina* viâ Ponte Lucano and Gallicano, or viâ San Gregorio and Poli, see p. 413.

The beautiful ROAD FROM TIVOLI TO SUBIACO or GENAZZANO (about 18½ M.; carr. in 3½-4 hrs.) quits the town by the *Porta San Giovanni*, the S.E. gate, and after ascending the valley of the Anio for a short distance, enters that of the brook *Empiglione*. Beyond the *Ponte degli Arci*, by which we cross the brook, near some remains of the *Aqua Claudia* (to the left; p. 378), a road diverges on the left to *Castel Madama* (see below); and beyond *Ciclitano*, a village on the hill to the left, the road divides. The picturesque carriage-road to the left runs viâ *Gerano* to *Canterano*, whence it is prolonged (not yet marked on our map) to join the road from *Cineto Romano* to Subiaco (p. 409) at a point 3½ M. from *Subiaco*. Our route leads straight on, ascending rapidly, viâ *Pisoniano* to *San Vito Romano* (2270 ft.), whence we descend once more, with a fine view of the Volscian Mts. and the valley of the *Sacco*, to *Genazzano* (p. 413).

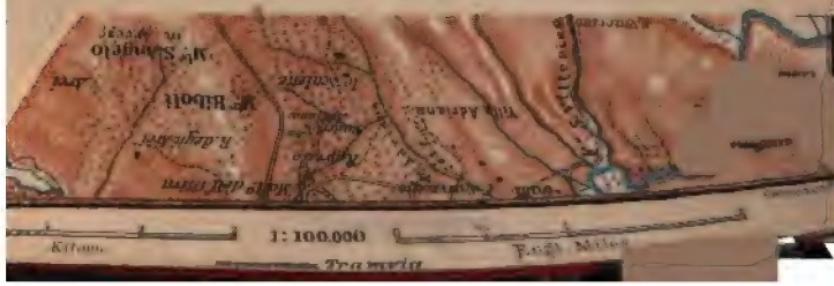
#### From Tivoli to Subiaco.

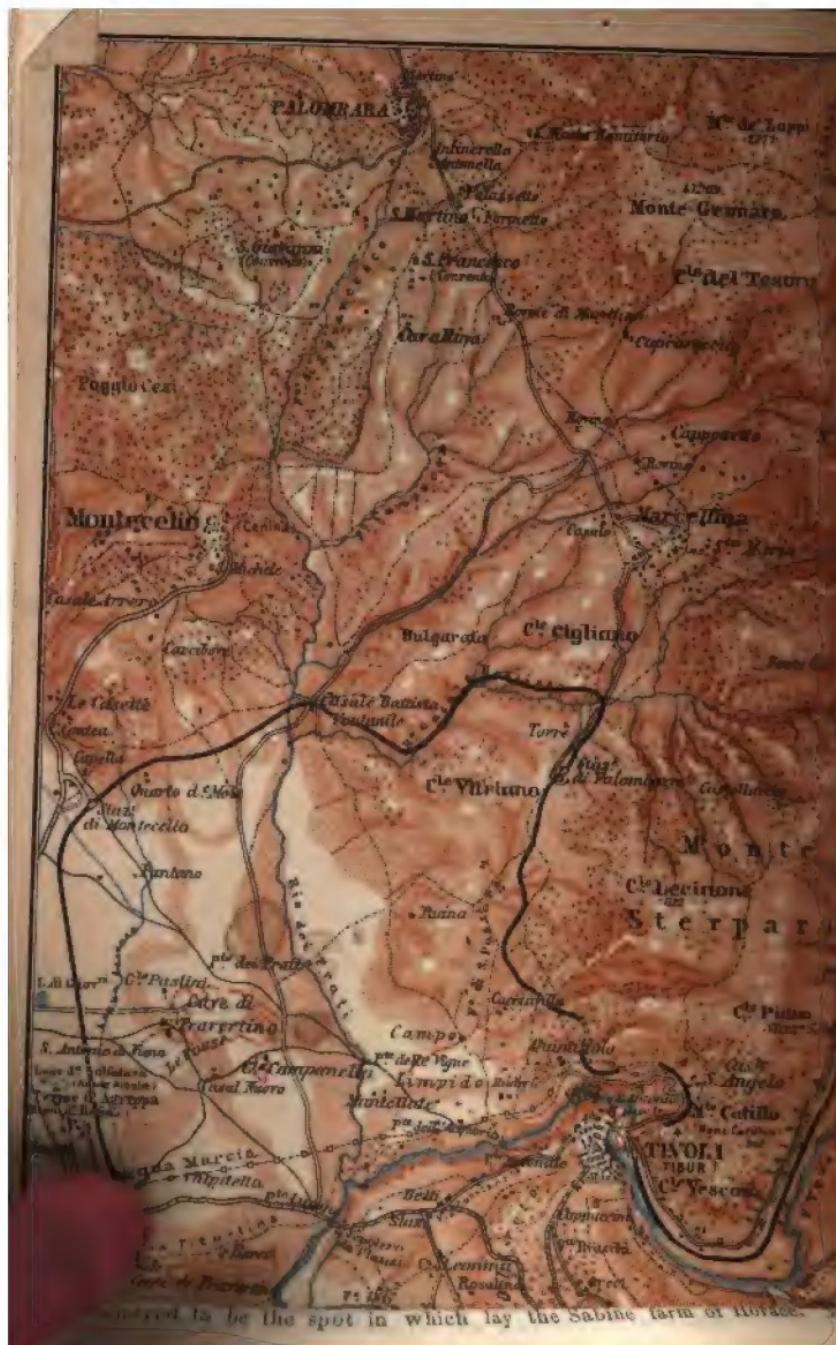
25 M. RAILWAY (continuation of line from Rome to Tivoli) to (11 M.) *Cineto Romano* in about 50 min. (fares 2 fr. 5, 1 fr. 40, 90 c.). DILIGENCES thence twice a day to (14 M.) *Subiaco*, in connection with the trains, in about 2½ hrs. (fare 3 fr.). At least 4 hrs. should be allowed for the walk from *Cineto Romano* to *Subiaco*. — Attractive carriage-route, see above.

The railway-station of Tivoli lies outside the *Porta Sant' Angelo* (p. 406). The train follows the right bank of the *Anio*, to the left of the road, the ancient *Via Valeria*, and the *Aqua Marcia* (p. 376). Fine view of the green valley to the right. — 3 M. *San Polo de' Cavalieri*; the village (p. 402) lies on the hill, 2¼ M. to the left of the station. Two tunnels. — 5 M. *Castel Madama*; the conspicuous village (1460 ft.; 3100 inhab.) lies high up on the other bank of the *Anio*, 2¼ M. distant. — We now pass through another tunnel and cross to the left bank.

7 M. **Vicovaro.** The small town (1900 inhab.) is on the right bank of the *Anio*, ¾ M. distant. On the way to it we pass, on the left, the church of *Sant' Antonio*, with a portico of ancient columns. Just below the entrance to the town are some remains of the walls of *Varia*, the ancient town now represented by Vicovaro. The octagonal chapel of *San Giacomo*, known as 'Il Tempietto', was built about 1450 by Dom. da Capodistria. The sculptured portals are by Giov. Dalmata.

Above Vicovaro opens the Valley of the *Licenza*, the ancient *Digentia*, believed to be the spot in which lay the Sabine farm of Horace. The







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natural beauty of the valley would alone render it worth a visit, even apart from its classical associations. From Vicovaro we follow the road on the right bank of the Anio for 1 M., then diverge to the left by the road to Licensa. About 1½ M. farther on, before a bridge, the footpath for Rocca Giovane diverges to the left, crosses a bridge, and then ascends. Rocca Giovane does not become visible till we are close upon it.

Rocca Giovane is a small village charmingly situated on a precipitous rock. An old inscription, formerly built into the Palazzo, refers to the restoration of a temple of *Victoria* by Vespasian. According to Varro, *Victoria* is identical with the Sabine *Vacuna*, and consequently Rocca Giovane is supposed to be the *Fanum Vacunae* of Horace (Epist. I. 10). A guide should be obtained to take us to the chapel of *Madonna della Casa* (see below), the *Colle del Poetello*, and the *Fonte degli Oratini*. These names refer to the villa of Horace, which, however, more probably lay in the bottom of the valley near Licensa. The ancient remains are insignificant.

From Rocca Giovane we may proceed (with a guide; ½ fr.) via the *Madonna della Casa* to (1 hr.) *Licensa*, which derives its name from the stream skirting the base of the hill, the ancient *Digentia* ('me quotiens reficit gelidus Digentia rivus', Hor. Epist. I. 18, 104). We return to (6 M.) Vicovaro by road, or at the mill we may cross the brook to the left, and follow a field-path to (1½ hr.) *Mandela*. Descent to the station ½ hr. more (see below).

Ascent of *Monte Gennaro* from Rocca Giovane, see p. 402.

Beyond Vicovaro we traverse a long tunnel, penetrating the rocky hill on which the convent of *San Rocco* stands.

8¾ M. *Mandela*; the village (1600 ft.) lies on the hill to the N. It was formerly known as *Cantalupo*, but it has resumed its ancient name ('rigosus frigore pagus', Hor. Epist. I. 18, 105).

On a steep rock to the S.E., about 9 M. from Vicovaro, lies the humble little hamlet of *Saracinesco* (2980 ft.; no inn), with 800 inhab., commanding a fine view, extending as far as Rome.

11 M. *Cineto Romano*, near the *Osteria della Ferrata* (see left-hand top corner of the Map) is the starting-point for the diligence to Subiaco. — Railway hence to Solmona, etc., see *Baedeker's Southern Italy*.

The ROAD TO SUBIACO (about 14 M.) ascends the valley of the Anio, passing *Roviano* (railway-station), whence another road leads to the S., crossing the river, to *Anticoli Corrado*. Beyond Roviano the Via Valeria diverges to the left to *Arsoli*. The valley of the Anio now expands picturesquely, and again contracts at *Agosta*. To the N.E. a bridle-path ascends to *Cervara* (3470 ft.), on a lofty rock. Farther on, on the hills to the right, appear *Canterano* (p. 408) and *Rocca Canterano*. Subiaco, charmingly situated amidst wood and rock, now soon becomes visible.

**Subiaco.** — ALB. DELLA PERNICE, pens. 6 fr., ALBERGO DELL' ANTENE, at the top of the main street, both very fair. — Carriage with one horse to Olevano, including halt at the convent, about 8 fr. (bargain desirable. Carr. and pair to Cineto Romano (see above), 15-18 fr.

Subiaco (1340 ft.) is a small town (6500 inhab.) of mediaval appearance, commanded by a castle which was formerly often occupied by the popes. It was the ancient *Sublaqueum*, situated in the territory of the *Equi*. It sprang up on the grounds of an extensive villa of Nero, which was embellished by three artificial lakes, the 'Simbruini'.

*stagna'* of Tacitus (Ann. 14, 22), which were destroyed by an inundation in 1305, and have given the village its name. On the left side of the Anio, opposite the monastery of Santa Scolastica, are seen walls and terraces of the time of Nero, who, according to Tacitus, narrowly escaped being struck by lightning while dining here.

The environs are delightful, and the far-famed *Monasteries* (closed 12-3 p. m.) are very interesting. Guide unnecessary. The excursion takes about 3 hrs., and affords a succession of beautiful views. We follow the main street which intersects the town, upwards of  $\frac{1}{2}$  M. in length, and afterwards ascends the right bank of the Anio. About  $\frac{3}{4}$  M. from the last houses of the suburb of San Martino, before the road crosses the gorge by the lofty *Ponte Rapone*, a path supported by masonry ascends to the left, passing several chapels, and leading to the ( $\frac{1}{4}$  hr.) three —

\***MONASTERIES OF SANTA SCOLASTICA.** The first was founded in 530 by St. Benedict, who retired to this spot, and took up his abode as a hermit in one of the grottoes, now converted into chapels (*Il Sagro Speco*). The monastery was afterwards confirmed in its possessions by Gregory I. and his successors. In the 7th cent. it was destroyed, in 705 it was rebuilt, and subsequently dedicated to St. Scholastica, sister of St. Benedict. It is now entirely modern. In 1052 a second monastery was erected, and a third was added in 1235 by the Abbot Landus. (If time is limited, the monasteries should be visited in returning from San Benedetto.)

The FIRST MONASTERY (entrance to the right in the passage, beyond the anterior court) possesses a few antiquities; by the fountain a sarcophagus with Bacchic scenes, fine columns, etc., probably found during the erection of the building. The monastery formerly had a library containing valuable MSS. In 1465 the Germans Arnold Pannartz and Conrad Schweinheim printed here the first book published in Italy, an edition of Donatus, which was followed by Lactantius, Cicero, and Augustine (1467), of which copies are still preserved here (comp. p. 217).

The SECOND MONASTERY, dating from 1052, was afterwards rebuilt in the pointed style. The court contains a quaint relief and two mediæval inscriptions.

The THIRD MONASTERY, of 1235, has a fine Romanesque arched court with mosaics of the school of the Cosmati.

The Church of Santa Scolastica, originally built by Benedict VII. in 975, was completely modernised in 18—. It now contains nothing of the original excepting some fragments of the old mosaic floor, and fine carved choir-stalls.

An ascent of 25 m. leads to the Monastery of St. Benedict, or *Il S.*

*Benedetto*, or *Il S.*

by a huge mass.

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grotto of St. Benedict, contains the statue of the saint by a pupil of Bernini. The walls are decorated with venerable paintings.

The GARDEN of the monastery is well stocked with beautiful roses. They were, according to tradition, originally thorns, cultivated by St. Benedict for the mortification of the flesh, but converted into roses by St. Francis when he visited the monastery.

On leaving San Benedetto a visit should be paid to the fine point of view reached by a footpath on the right near the entrance gate. Having returned to the highroad after visiting the monasteries, we may cross the Anio by the Ponte Rapone, and return to the town by a footpath on the right. — By the highroad, which is mentioned at p. 413, Olevano is about 10 M. distant.

The narrow road, ascending the picturesque ravine of the Anio from the Ponte Rapone (p. 410), passes below (4½ M.) Jenne (2735 ft.). Beyond (5½ M.) a bridge a route ascends the valley of the Anio to the right, to (9½ M.) Trevi (2190 ft.), the ancient *Treba*. To the left the road runs to the N.E., up the valley of the *Simbrivio*, to (10½ M.) Vallepietra, situated in a mountain-valley on the S.W. slope of *Monte Autore* (6030 ft.).

#### From Rome to Palestrina.

RAILWAY (Rome and Naples line) to (23 M.) *Palestrina* in about 1¼ hr. (fares 4 fr. 20, 2 fr. 95, 1 fr. 90 c.). The express trains do not stop at Palestrina.

The railway emerges from the city-walls to the left of the Porta Maggiore. On the right are the arches of the Acqua Felice, which our line crosses near the Porta Furba (p. 376), afterwards running beside the imposing arches of the ancient Aqua Claudia (p. 177), some of which were used by Sixtus V. for his aqueduct. To the right are the tombs on the Via Appia. To the left the Sabine and Alban Mts.; at the foot of the latter, Frascati (p. 391) is conspicuous. — At (8¾ M.) Ciampino lines to Frascati (p. 391), to Terracina (p. 429), and to Nettuno (p. 423) diverge.

The line, gradually ascending, skirts the slopes of the Alban Mts. Above, to the right, is Monte Porzio (p. 394). Tunnels.—16 M. *Monte-Compatri-Colonna*. Monte Compatri is a mountain-village, about 2½ M. to the right of the station, on the highroad from Frascati to Palestrina (p. 394); Colonna occupies an isolated eminence in the plain. Between them lay the ancient town of *Labici* or *Labicum*.

The line now crosses the great depression between the Alban Mts. and the Sabine Mts., approaching the latter, with fine views of both ranges and of the Volscian Mts. in the foreground. — 21½ M. *Zagarolo*; the town (5300 inhab.) lies 1½ M. to the left of the station.

23 M. *Palestrina*, with the high-lying Castel San Pietro, is conspicuous from a considerable distance. The station is about 3¾ M. from the town, to which a diligence plies twice daily (7.15 a.m. and 5 p.m.) in about 1 hr. (fare 50 c.).

*Palestrina* (*Locanda della Vedova Pastini-Bernardini*, *Piazzetta della Fontana*, about 5 fr. per day; *Trattoria Armellino*, *Corsò Pier-Luigi 88*, with bedrooms, both plain), a town of 5000 inhab., with steep and dirty streets, lies most picturesquely on the hillside. In

the middle ages Palestrina was long the object of sanguinary conflicts between the powerful Colonnas and the popes, the result of which was the total destruction of the town in 1436. The territory was purchased in 1630 by the Barberini, who still own it. — The great composer *Giovanni Pierluigi da Palestrina*, who died in 1594 as director of the choir of St. Peter's, was born here in 1524.

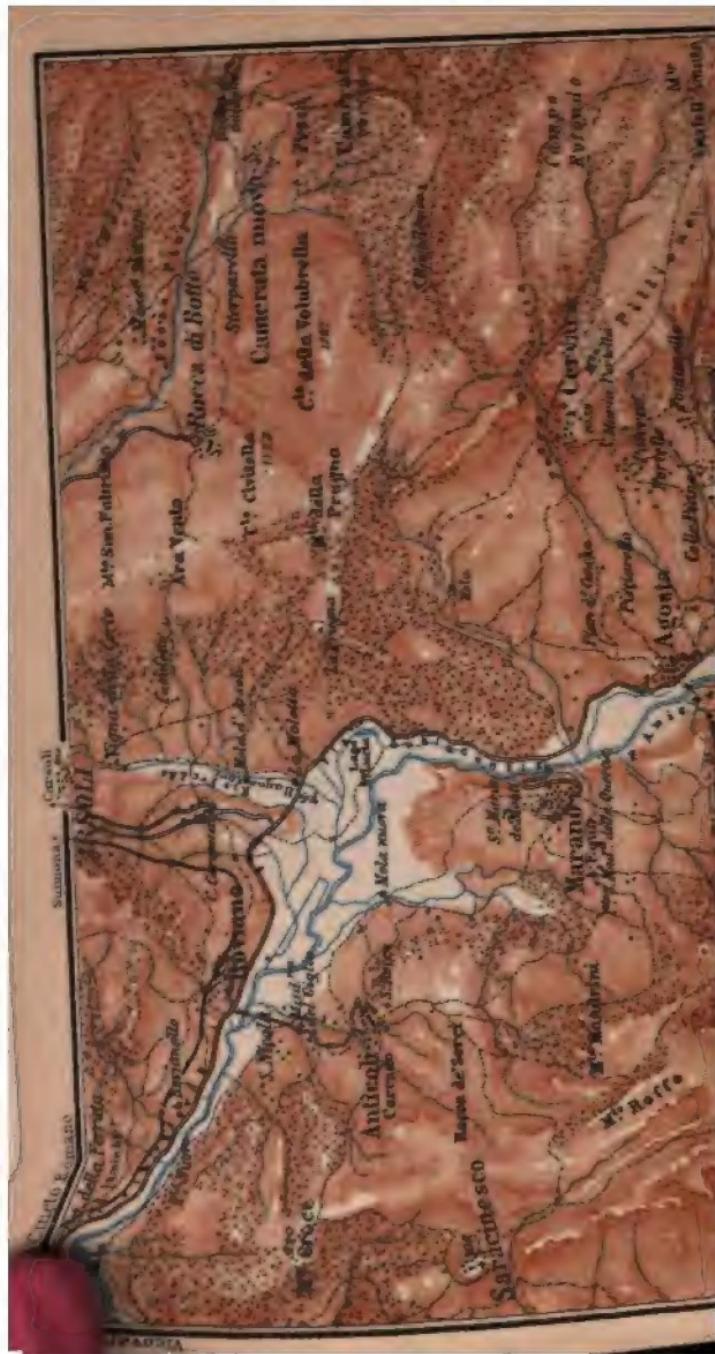
Palestrina, the Roman *Præneste*, one of the most ancient towns in Italy, was captured by Camillus, B.C. 380, and was thenceforth subject to Rome. In the civil wars it was the chief arsenal of the younger Marins, and after a long siege was taken and destroyed by Sulla, who afterwards rebuilt it in a magnificent style as a Roman colony. Under the emperors it was a favourite resort of the Romans on account of its refreshing atmosphere, and it is extolled by Horace (Carm. iii, 4, 22) together with Tibur and Baiae. A famous *Temple of Fortune* and an *Oracle* ('sortes Prænestinæ', Cic. Div. ii, 41) attracted numerous visitors. — Excavations in the necropolis of Præneste have always yielded a rich harvest; the so-called *cistæ*, or toilette-caskets (comp. p. 196), were almost all found here.

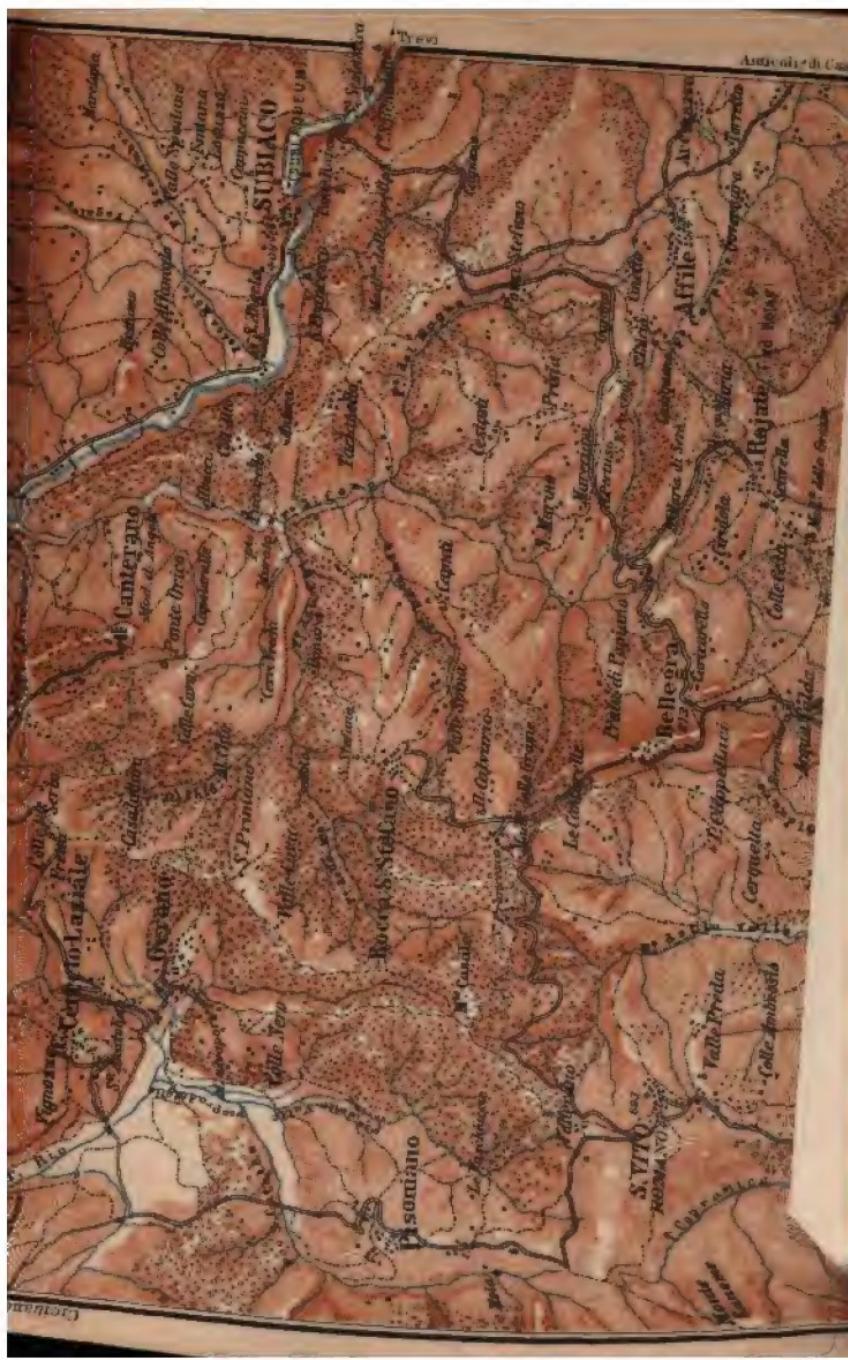
The town stands almost entirely on the ruins of the temple of Fortuna, which rose on vast terraces, surrounded by a semicircular colonnade, and occupied the site of the Palazzo Barberini. On entering the town we observe the lowest of these terraces, constructed of brick. The precise plan of the ancient building cannot now be ascertained. The arcades with four Corinthian half-columns in the Piazza Savoia near the cathedral probably belonged to the second terrace. The *Grottini*, as the interior of these substructures is called, may be examined in the Barberini garden (No. 106 Corso), but more conveniently in autumn than in spring, when they are often filled with water. — From the Corso we ascend in about 10 min. to the *Palazzo Barberini*, which rests almost entirely on these ancient substructures and deserves a visit (fee  $\frac{1}{2}$ -1 fr.).

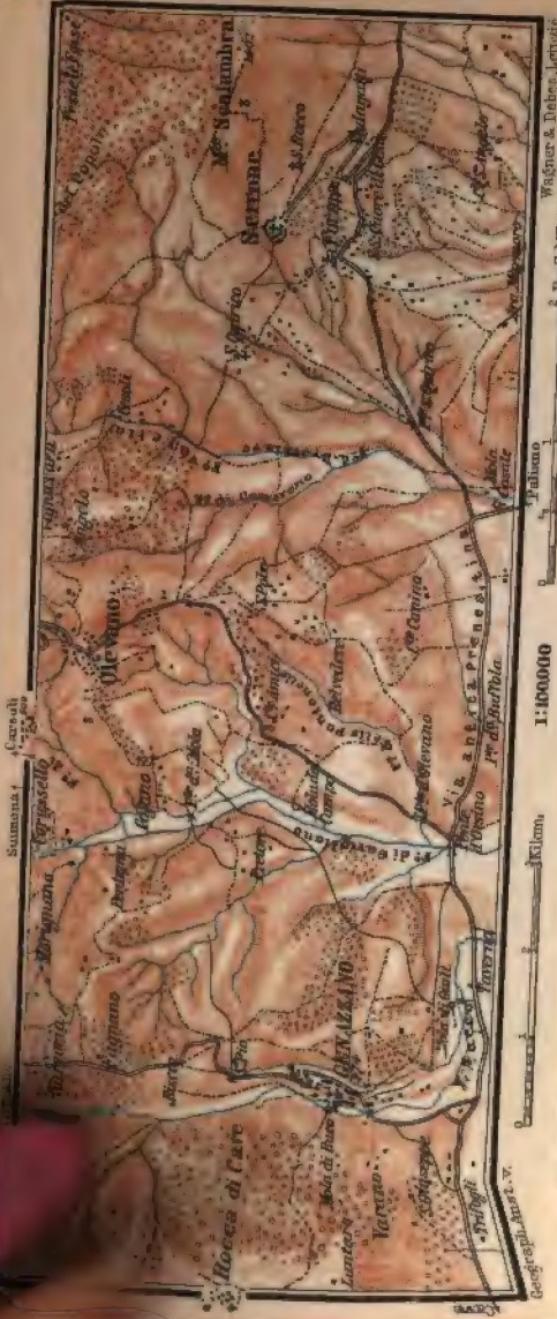
It contains a large *Mosaic*, probably executed in the reign of Domitian, representing scenes from the Nile, with numerous animals and figures in Egyptian and Greek costume.

The ancient *Walls* of Palestrina, of which various fragments are visible, exhibit four different systems of building, from the Cyclopean mode of heaping huge blocks of stone together, to the brick-masonry of the empire. Two walls, of which that to the N., the best preserved, is reached viâ the Porta San Francesco, while that to the S. may be well seen from the Porta delle Monache Farnesiane, connect the town with the citadel (*Arx*) on the summit of the hill, now *Castel San Pietro*, consisting of a few poor houses. A somewhat fatiguing bridle-path ascends from the Palazzo Barberini in  $\frac{1}{2}$  hr., for which, however, the noble prospect from the summit (2485 ft.) amply compensates. The vast Campagna, from which the dome of St. Peter's rises, is surveyed as far as the sea; to the right rise Soracte and the Sabine Mts., then the Alban range; to the left is the valley of the Sacco, bounded by the Volscian Mts. The picturesque, half-dilapidated *Fortezza* was erected by the Colonnas in 1332. The door is opened on application ( $\frac{1}{2}$ -1 fr.); the approach is uncomfortable, but the view from the interior is particularly fine.









The distance from Palestrina to Tivoli by the highroad viâ *Galliano, Passerano* (p. 374), and *Ponte Lucano* (p. 403) is about 15 M. — A pleasant expedition for a whole day (on foot or with donkey and driver) leads over the mountains to Tivoli; fatiguing footpaths ascend from Palestrina viâ *Poli* and *Casape* to *San Gregorio*, whence a road descends viâ *Gericomio* to Tivoli (p. 405).

### From Palestrina to Subiaco viâ Olevano.

FROM PALESTRINA TO OLEVANO, about 9½ M., diligence thrice a week (Sun., Tues., & Thurs.; returning Mon., Wed., & Frid.) in 2½ hrs., fare 2½ fr.; one-horse carriage 18, two-horse 18-20 fr. Walkers require 4 hrs. — Diligences from the station of *Valmontone* (p. 424) to Olevano: in summer twice, at other seasons once daily (fare 1½-2 fr.). Palestrina and Genazzano are not on the route of these vehicles. — FROM OLEVANO TO SUBIACO, about 9½ M.

The road, which is a continuation of that from Rome, passes below Palestrina and runs towards the E.; it is interesting also for pedestrians. To the left, and before us, rise the Sabine Mts., to the right the Volscian, and behind us the Alban Mts. Beyond a seven-arched bridge across the *Fiumicino di Cave* we reach (2¼ M.) *Cave*, a village belonging to the Colonnas, and then the church of the *Madonna del Campo*. Paliano (see below) on its lofty rock soon appears in the distance. About 2 M. beyond the church, the highroad bends to the left, but the carriage-road straight on is shorter. A road to Genazzano soon diverges to the left from the highroad.

Genazzano (1225 ft.), a pleasant little town with 3900 inhab., is famed for its richly-endowed pilgrimage-chapel of the *Madonna del Buon Consiglio*, which attracts crowds of devotees on festivals of the Virgin. — We may now return to the highroad, or proceed through the valley direct to Olevano by a picturesque, but rugged route.

From Genazzano to *Tivoli* viâ *San Vito* and *Pisoniano*, see p. 408.

About ½ M. from the village, beside an osteria, the highroad rejoins the shorter route. Farther on it crosses two bridges, beyond the second of which, the *Ponte d'Orsino*, it divides; the branch to the left leads to (4½ M.) Olevano, that to the right to the little town of *Paliano* (4000 inhab.). The former road at first gradually ascends, and then describes a long curve, causing Olevano to appear much nearer than it really is.

**Olevano.** — Hotels. \**ALBERGO DI ROMA*, outside the town, R., L., & A. 1½, D. incl. wine 8½, pens. 5, for a long stay 4½ fr.; \**CASA BALDI*, an old-established artists' resort, above the town, pens. 5, for a long stay 4½ fr.

*Olevano* (3700 inhab.), a mediæval place belonging to the Borgese, with traces of an ancient wall, lies most picturesquely on the slope of a hill, and is commanded by the ruins of an ancient castle. The interior of the town, with its narrow and dirty streets, presents no attraction. The top of the hill commanding the town, near the *Casa Baldi*, affords a splendid \*View, especially fine towards evening. To the right are visible the barren summits of the Sabine Mts., with *Bellegra*, *San Vito*, *Capranica*, and *Rocca di Cave*; then the narrow

plain, bounded by the Alban and Volsican Mts. In the distance lies Velletri. Nearer is Valmontone with its château; then Rocca Massima, Segni, and Paliano. Towards the S. stretches the valley of the Sacco, until lost to view. The town with its ruined castle forms a charming foreground.

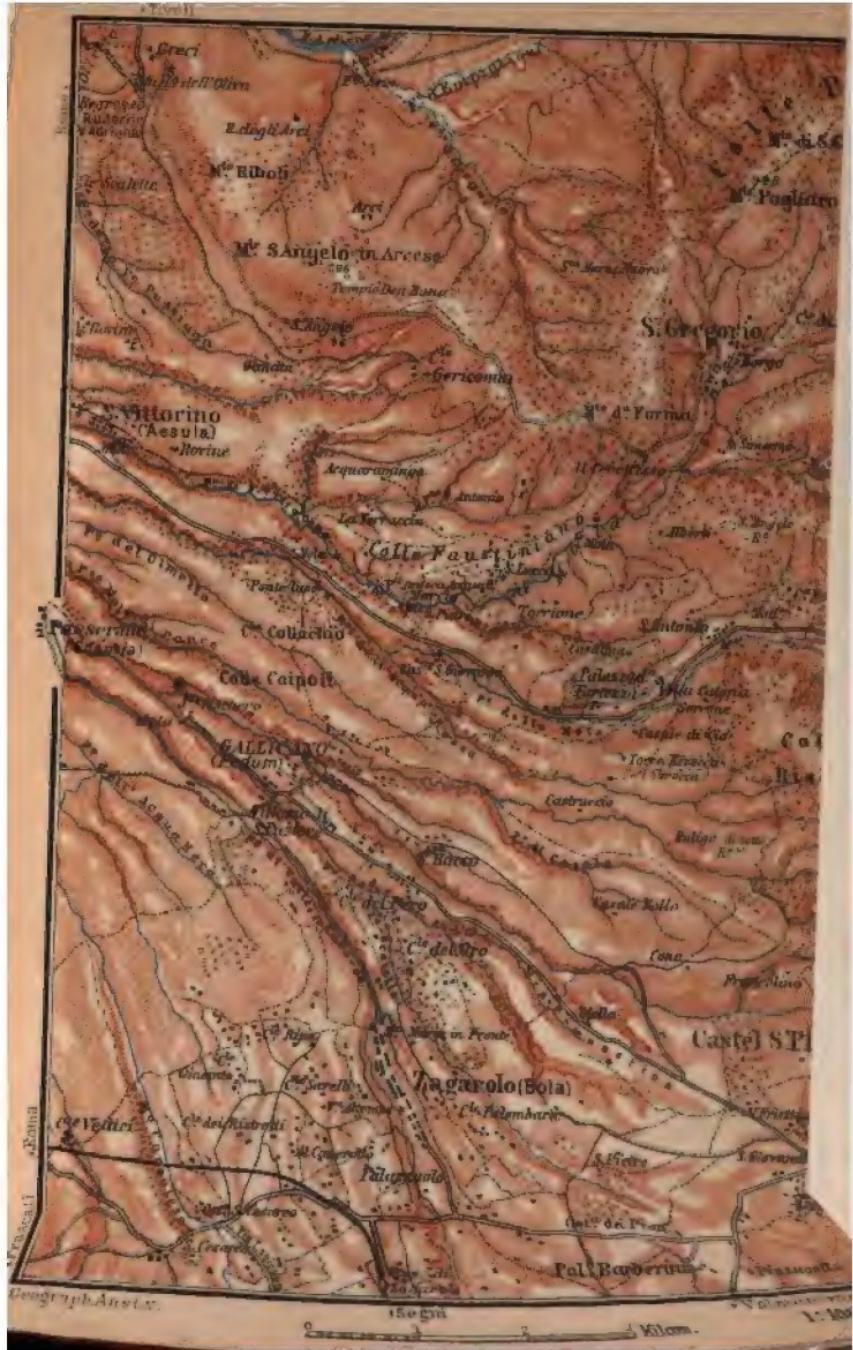
On the left of the road to Bellegra and Subiaco (see below),  $1\frac{1}{4}$  M. to the N. of Olevano, is the Serpentara, a fine grove of oaks, saved from destruction by the subscriptions of artists for that purpose and now the property of the German empire. Many artists have painted here.

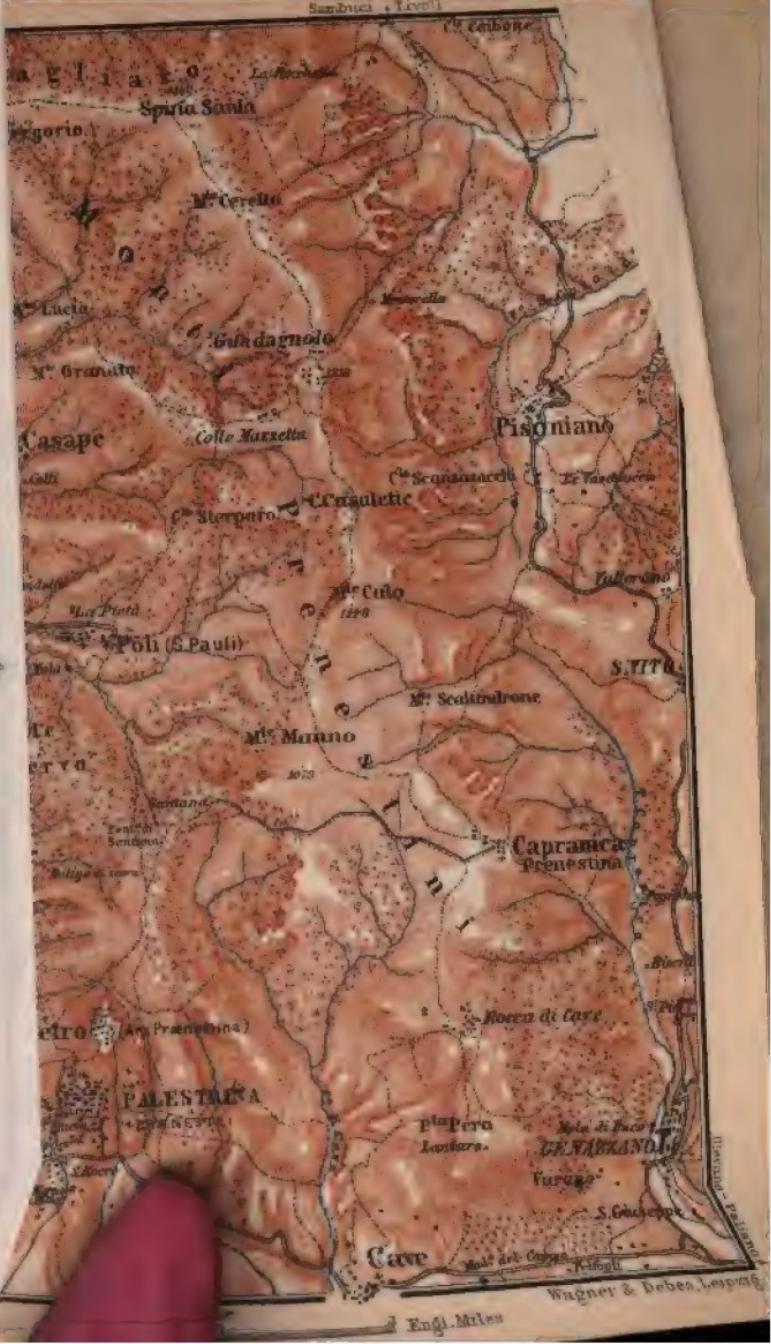
**FROM OLEVANO TO SUBIACO** (p. 409) three beautiful routes.

1. The highroad, which passes below the Serpentara (see above), is the shortest and most convenient (on foot  $3\frac{3}{4}$  hrs., by carr.  $2\frac{1}{2}$  hrs.; no inn). After about 40 min. a road diverges to the left to Bellegra (see below). Less than  $\frac{1}{2}$  hr. farther on a road branches off on the right to Rojate (see below) and  $1\frac{1}{2}$  hr. farther on another to Affile (see below). Beyond the (40 min. more) Ponte Rapone (p. 410) over the Anio, 10 min. before Subiaco is reached, a path to the right diverges to the monasteries (p. 410).

2. The route viâ Bellegra and Rocca Santo Stefano, the most beautiful ( $4\frac{1}{2}$ -5 hrs.), must, like the following, be traversed on foot, or on the back of a donkey (3 fr., and as much more to the attendant). By the above-mentioned road we reach in  $1\frac{1}{4}$  hr. *Bellegra* (formerly named *Civitella*), a poor village lying on an isolated peak (2665 ft.) in a barren, mountainous district. On the W. side of the village are considerable remains of the very ancient wall, constructed of rough-hewn blocks, by which this, the less precipitous side of the mountain was guarded. The road then leads by *San Francesco* in  $1\frac{1}{4}$  hr. to *Rocca Santo Stefano*, where it comes to an end. A picturesque but fatiguing bridle-path (guide necessary), recommended only to good walkers, goes on thence to (2 hrs.) Subiaco. It first descends steeply into a lateral valley and then crosses a ridge (view) into the valley of the Anio.

3. The third route (5-6 hrs., guide necessary), the longest, and in some respects the most fatiguing, but also highly interesting, leads viâ Rojate and Affile. *Rojate* is a small village. *Affile* (2245 ft.), a place of more importance, boasts of a few relics of ancient walls and inscriptions. A road descends from Affile to join the road from Anticoli, which farther on joins in its turn the highroad (see above) to Subiaco.





#### 4. Etruscan Towns.

That part of the Roman Campagna which extends to the N. from the Tiber to the Ciminian Forest and the mountains of Tolfa was the Southern Etruria of antiquity. Originally occupied by a tribe akin to the Latins, then conquered by the Etruscans, it was finally, after the protracted contests with which the first centuries of the annals of Rome abound, reconquered and Latinised. The fall of the mighty Veii, B.C. 396, mainly contributed to effect this memorable change. Excursions are frequently made to the remains of the Etruscan tombs at *Cerveteri* and *Veii*. Malaria is unfortunately very prevalent throughout this whole district. *Corneto* (p. 5), *Galera*, *Bracciano*, etc., may be reached by the Viterbo railway (pp. 98-99).

#### VII.

An excursion to *Veii* takes one day. Provisions should be brought, as no good inns are passed. The site of *Veii* is picturesque and interesting, but the ruins are scanty.

Railway from Rome (Trastevere) to (12 M.) *La Storta-Formello* (p. 98) in  $\frac{1}{2}$ -1 hr. (fares 2 fr. 20, 1 fr. 60, 1 fr. 5 c., return-tickets 3 fr. 30, 2 fr. 35, 1 fr. 50 c.). — From the road leading to Bracciano (p. 91) a footpath diverges on the right, immediately beyond the old posting-station of *La Storta*, and brings us in  $\frac{1}{2}$  hr. to the humble village of *Isola Farnese*. The carriage-road is  $\frac{3}{4}$  M. longer. About  $\frac{1}{2}$  M. beyond *La Storta* the *Via Clodia* diverges to the left to Bracciano (p. 97). We remain, however, on the *Via Cassia*, to the right (leading to Sutri, p. 96). About 500 yds. farther on we take the turning to the right to *Isola*. At *Isola* we engage a guide (4 fr., bargaining necessary).

*Veii* was one of the most powerful of the Etruscan cities. After contests protracted for centuries (comp. p. 372), and after manifold vicissitudes and a long siege, the city was taken by Camillus in B.C. 396. After its capture it fell to decay, and was repeopled by Cæsar with Romans; but this colony scarcely occupied one-third of the former area.

The ancient site of the city had a circumference of  $3\frac{1}{2}$  M. and forms a triangle between two brooks, which unite with each other farther down: viz. the *Fosso dell' Isola*, washing the N.E. base of the hill of *Isola*, and the *Fosso di Formello* or *di Valchetta* (the ancient *Cremera*), flowing from N. to S. The ancient citadel (*Arx*), now the *Piazza d'Arni* or *Cittadella*, occupies a separate plateau at the confluence of the brooks, connected with the site of the town by a narrow isthmus only.

A visit to the principal points takes 2-3 hrs. We descend from *Isola* to the N.W. to the *Fosso dell' Isola*, which forms a pretty waterfall beside the mill (*molino*). — Thence we proceed to the *Ponte Sodo*, a tunnel hewn in the rock, through which flows the *Fosso di Formello*. Then to the *Grotta Campana*, a rock-tomb discovered in 1843, with two interior chambers, the wall-paintings in which date from a high antiquity. The skeletons which were found on the benches when the tomb was opened rapidly crumbled into

dust on the admission of air. A few remains of armour and cotta vessels are still extant. — We now recross the Fosso d' mello to the *Porta Spesieria* (drug-shop), with remains of a barium, the recesses of which explain the name. On the above are some singularly well-preserved remains of the cations, a gate, and a street paved with lava. — We may follow the hill or the valley of the Fosso di Formello to the S. above-mentioned *Piazza d'Armi*, which commands a fine view. The N. is the conspicuous *Tumulus of Vaccareccia*, crowned by battlements. — We return from the piazza to Isola, in the near the entrance to which are numerous sepulchral niches.

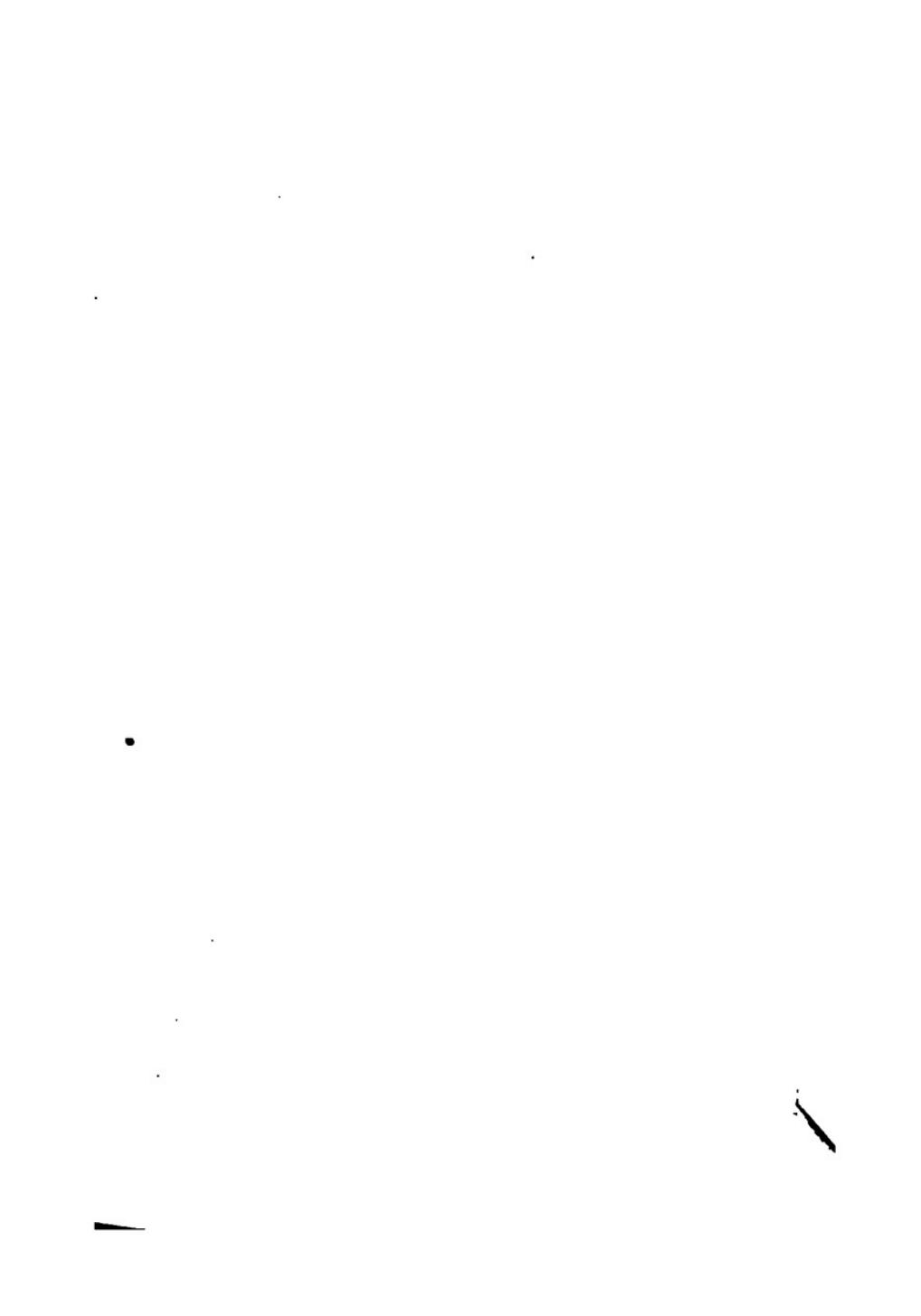
Walkers may descend the valley of the Cremera from the d'Armi and in about 2 hrs. strike the *Via Flaminia* (p. 367), about from Rome. The camp of the Fabii, whose whole family was destroyed by the Veientines, lay about 1½ M. from the Piazza d'Armi.

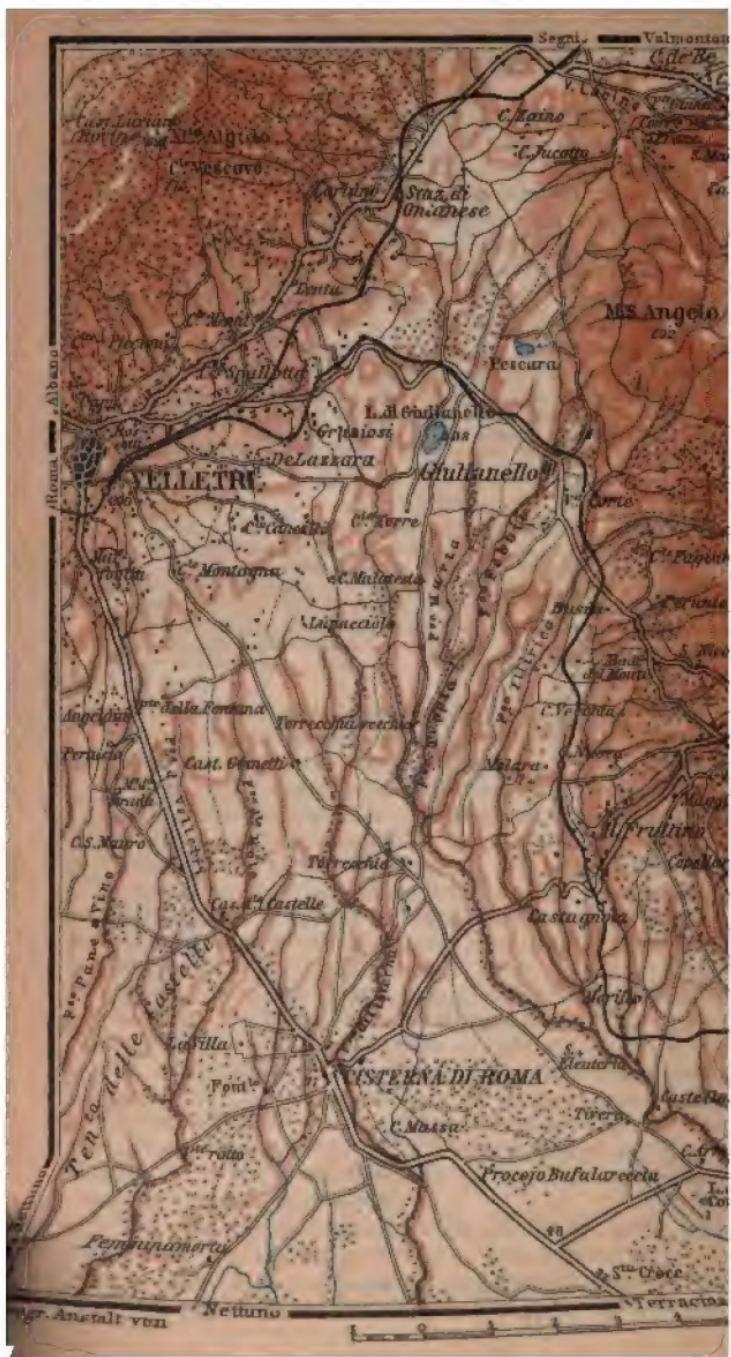
#### CÆRE.

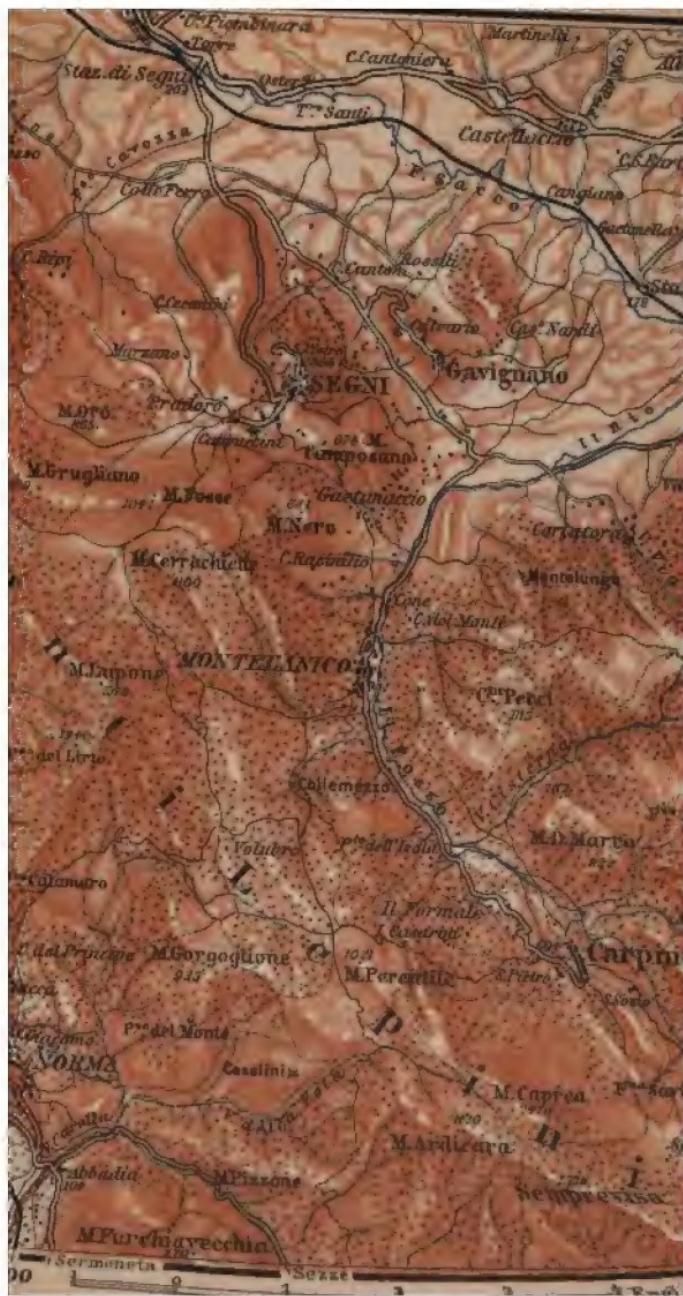
*Cerveteri*, the ancient *Caere*, may be visited from Rome in one day. The first train should be taken as far as Palo (p. 8; express in 1 hr. 6 fr., 4 fr. 20 c.; slow train in 1½ hr., 5 fr. 45, 3 fr. 80, 2 fr. thence drive (or walk in 1¼ hr.) to Cerveteri, where a stay of 5 hr. be made, leaving time to regain Rome by the afternoon train.

It is necessary to inform the Sindaco of Cerveteri of the intended a day or two beforehand, as otherwise the custodian with the keys will not be forthcoming. After two or three days of rain the graves are with water.

Cerveteri (\**Café-Restaurant*, in the Piazza, moderate; the lord provides guides and carriages to the tombs), the *Caere* of antiquity, originally named *Agylla* (Phœnician, 'circular city'), of very remote origin, afterwards became subject to the Etruscans and carried on an extensive commerce from its harbours *Pyrgos* (Severa, p. 8) and *Alsium* (Palo). At the same time it always maintained friendly relations with Rome, and in B.C. 351 it was incorporated with the Roman state. It was a prosperous place in the time of Trajan, and continued to flourish down to the 13th cent., beginning of which it was abandoned by its inhabitants, who founded *Cere Nuovo*, 3 M. distant, the present *Ceri*. A number of them, of uncertain date, afterwards returned to Cære Vetus, whence the name *Cerveteri*. The present town (600 inhab.), belonging to the Rieti, occupies but a small part of the site of the ancient city, which has a circumference of 3 M.









in conical mounds or tumuli. They are not nearly so well preserved as those of Corneto (p. 5), and hardly a trace of painting remains. Most of them lie on the hill opposite the town, and separated from it by a gorge. The more important tombs are those marked No. 5, 6, and 7, below.

1. GROTTA DELLE SEDIE E SCUDI, so called from two seats and several shields hewn in the rock, consists of an ante-room and five chambers.
2. GROTTA DEL TRICLINIO, with faded paintings representing a banquet.
3. GROTTA DELLA BELLA ARCHITETTURA, with two chambers, supported by pillars.
4. GROTTA DELLE URNE, with three marble sarcophagi.
5. GROTTA DELLE ISCRIZIONI, or DE' TARQUINII, with two chambers, borne by pillars, contains numerous inscriptions with the name of *Tarchnas*, which appears in Latin inscriptions in the same tomb as *Tarquitius* (not Tarquinius), thus throwing no light on the origin of the Roman kings.
6. GROTTA DEI BASSORILIEVI, excavated in 1850, the best preserved and most interesting of all. At the head of the flight of steps are two lionesses as guardians of the tomb. The two pillars supporting the roof, and the walls above the niches are decorated with various bas-reliefs of instruments, weapons, and objects of domestic life, partly in stucco, partly hewn in the tufa-rock, and mostly painted.

On the road to Palo lies:

7. GROTTA REGULINI-GALASSI, opened in 1829, a tomb of great antiquity and now very dilapidated. The roof is vaulted by means of the gradual approach of the lateral walls to each other, instead of on the arch-principle. The yield of this tomb, now in the Gregorian Museum (pp. 347-350), was very considerable, consisting of a bed, a four-wheeled chariot, shields, tripods, vessels of bronze, an iron altar, terracotta figures, silver goblets, and golden trinkets once worn by the deceased, all found in the small chambers to the right and left of the vaulted passage. — Fully  $1\frac{1}{2}$  M. from this is situated another tomb, opened in 1850, and still containing the vases, vessels, and other objects then discovered.

Besides these, there are many other tombs (e.g. *Grotta Torlonia*, the first chamber of which contains 54 recesses for the dead).

## 5. The Sea Coast of Latium.

Communication with the sea was of far greater importance to ancient than to modern Rome, and its former facility contributed much to the proud rank held by the mistress of the world. Vast harbours and other structures were accordingly founded at the estuary of the Tiber. The coast was a favourite resort of the wealthy Romans, as the numerous villas testify; but it is now desolate, and is skirted by a broad belt of forest (macchia), where the malaria in summer is peculiarly pestilential. Lofty sand-hills, extending to the S. beyond the Pontine Marshes, bound the whole coast.

### PORTO. FIUMICINO. OSTIA.

FROM ROME TO FIUMICINO, 21 M., railway in about  $1\frac{1}{2}$  hr. (3 fr. 85, 2 fr. 70, 1 fr. 75 c.; there and back, including a bathe in the sea, 4 fr. 80, 3 fr. 75 c.). Express trains do not stop at Ponte Galera. — The excursion from Fiumicino to *Ostia* and *Castel Fusano* takes 5-6 hrs. there and back, on foot. By carriage it is most conveniently made direct from Rome (one-horse carr. 20-25, two horse 30-40 fr., and driver's fee). This is also a good cycling excursion (comp. p. 181); the Via Ostiensis (p. 421) gradually descends (except for the Decima Hills) almost all the way from Rome to (13 M.) *Ostia*. Luncheon should be brought, and the beautiful cells of the temple at *Ostia* or the woods at *Castel Fusano* may be chosen as a resting-place. There is no inn at *Castel Fusano*.

The railway describes a circuit round the town (p. 8).  $5\frac{1}{2}$  M. *Roma San Paolo* (p. 8), the junction for the line from *Trastevere*

(p. 127). —  $9\frac{1}{2}$  M. *Magliana*. Close to the station, on the hill to the right, is the *Vigna Ceccarelli*, the site of the sacred *Grove of the Arvales*, a brotherhood ('fratres Arvales') of very ancient Latin origin, founded, according to tradition, by the sons of Acca Larentia, the foster-mother of Romulus.

The ancient foundations on which the Casino of the vigna rests are said to belong to the circular temple of the *Dea Dia*, which lay in the middle of the grove. Fragments of the records of the society during the imperial period, engraved on stone, have been discovered (p. 163). In the plain below the grove (on the other side of the road) there are remains of a rectangular building, with a hall enclosed by rows of columns. — Higher up the hill lay an ancient Christian burial-place, where remains of an oratory of Pope Damasus I. have been discovered. Adjacent is the entrance (closed) to the small *Catacombs of St. Generosa*, which are interesting for their primitive construction and excellent preservation.

About  $\frac{1}{2}$  M. farther on, betwixt the road and the river, is situated the ruinous hunting-château of *La Magliana*, with pleasing Renaissance details, once a favourite retreat of Innocent VIII., Julius II., and Leo X., and now the property of the convent of *San'a Cecilia* (frescoes in the *Palazzo dei Conservatori*, p. 235).

14 M. *Ponte Galera*, see p. 8. Carriages are changed here. The branch-line to Fiumicino continues to run westwards.

$18\frac{1}{2}$  M. *Porto* was founded in A.D. 103 by the Emp. Trajan (*Portus Trajani*), as the harbour constructed by Claudius as a substitute for that of Ostia (see below), which had become choked up by the deposits of the Tiber, had soon shared the same fate. Trajan also formed a new canal here (*Fossa Trajani*), which now forms the main arm of the Tiber. Trajan's seaport, which soon attracted the commerce of Rome, lay close to the sea, but it is now 2 M. distant from it; and the delta formed by the river is estimated to advance 13 ft. annually. The present village consists of the *Cathedral of Santa Rufina* (a modernised edifice of the 10th cent.), an *Episcopal Palace*, with inscriptions and antiquities, and a *Villa of Prince Torlonia*. The harbour of Trajan is now a shallow lake. In the meadows to the N. of it, the extent of the harbour of Claudius is still traceable.

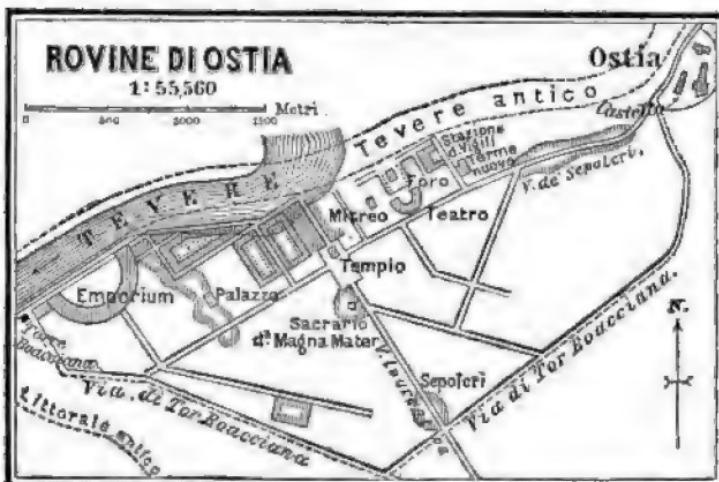
21 M. *Fiumicino* (*Locanda dei Cacciatori*) is a modern place. The castle (*Torre Clementina*), erected in 1773 close to the sea, is now  $\frac{1}{2}$  M. distant from it. The tower commands a fine view. — In the height of summer the train goes on hence to the *Stabilimento Bagni*, or sea-bathing establishment,  $\frac{1}{2}$  M. farther on.

The *Isola Sacra*, situated between the two arms of the river, was so named at a very early period, either from having been the site of a heathen temple, or from having been presented by Constantine to the Church. Before reaching Fiumicino we cross a bridge-of-boats and follow the road to (50 min.) the main arm of the Tiber, opposite the *Torre Boacciana*, an ancient watch-tower, to which we cross by ferry (*scafa*; 15 c.). This tower approximately marks the position of the ancient Tiber mouth.

The *Ostia* of antiquity, founded by Ancus Martius, extended eastwards along the Tiber, from the *Torre Boacciana*. It was a large

commercial town, and near the tower are considerable remains of structures belonging to its harbour (known as the *Emporium*). Though under Augustus Ostia lost some of its importance through the choking up of the harbour by the Tiber, it still maintained an influential position. The inhabitants belonged to numerous nationalities and various religions; Christianity also was introduced here at an early period. The bishopric of Ostia, according to some accounts, was founded by the Apostles themselves, and is still regarded with great veneration by the Romish clergy. Monica, the mother of St. Augustine, died here.

The modern hamlet of *Ostia*, to which the visitor must first proceed to obtain the services of the custodian (2-3 fr.; enquire at the



osteria beside the castle), is reached in  $1\frac{1}{2}$  hr. from the ferry landing-place by the *Via di Tor Boacciana*, a narrow road leading to the right and then round the tower. This humble village was founded by Gregory IV. in 830, several centuries after the destruction of the ancient town. Under Leo IV. (847-856) the Saracens sustained a signal defeat here, which Raphael has represented in the Stanze. Julius II. (1503-13), when Cardinal della Rovere, caused the fort to be erected by *Baccio Pontelli* and *Giul. da Sangallo* in 1483. The town lost its importance when Paul V. re-opened the right arm of the Tiber at *Porto* in 1612. The pleasing church of *Sant' Aurea*, from plans by *Baccio Pontelli* (or *Meo del Caprino?*), was erected under Julius II. — The *Castello* contains inscriptions and relics from the excavations. The hill affords a good view.

A visit to the "RUINS OF THE ANCIENT CITY requires at least 2 hrs. (custodian, see above). Passing a series of antique Tombs we

reach the ancient *Porta Romana* of the city in 8 minutes. Most of the antiquities found in the tombs are now in the Lateran (p. 296). Where the road forks, we turn to the right and reach first the *New Thermae*, a small edifice with well-preserved basin and numerous remains of its marble decorations, excavated in 1891. — To the W. lies the *Barrack of the Firemen (Vigiles)*, which the custodian opens. This is a colonnaded court, on one side of which is a chapel with pedestals for imperial statues and a well-preserved black and white mosaic of a sacrificial scene. Several other honorary pedestals erected by the vigiles (to emperors of the 2nd and 3rd cent.) stand in the court. The other rooms seem to have served as the guard-room and dwelling rooms. Various figures and inscriptions are scratched on the walls. — Farther on is the *Forum*, excavated in 1880-81, a square structure, each side of which was 265 ft. long, and which was surrounded with colonnades. The porticus on the S. had marble columns, the others brick columns encased in stucco. At a later period the colonnades were divided into a series of small chambers (best seen at the S.E. corner), which served as the offices of various Collegia or guilds, such as the raftsmen who conveyed timber to Rome and the boatmen of Terracina. In the centre of the forum is the substructure of a *Templum 'in antis'*, 80 ft. long and 35 ft. wide. The walls are in a very ruinous condition and have been almost entirely stripped of their marble lining, while the altar has experienced a similar fate. Adjoining the S. colonnade of the forum is the rear-wall of the *Theatre*, of which considerable remains of both stage and auditorium are extant. This edifice, built in the early imperial period, perhaps by M. Agrippa, was restored by Septimius Severus in 196-197, and again, in a very imperfect and hasty manner, in the 4th or 5th century. Numerous marble pedestals with inscriptions, brought from the forum, were used in the last restoration, but have again been taken out. — Leading from the S. W. corner of the Forum is an ancient street, immediately to the right in which are the foundations of three small *Temples*, all exactly alike. In one of these the altar is still extant with the inscription *Veneri sacrum*. Behind is a well-preserved *Shrine of Mithras* (opened by the custodian), with stone benches for the worshippers; upon it is a mosaic with figures of the gods of the seven planets, etc. — We then follow a street between private buildings and turn to the left to the modern *Casino del Sale*. Hence a well-preserved and fine ancient street (20-23 ft. wide), with rows of pillars on each side, leads to a handsome and conspicuous *Temple*, the only edifice of ancient Ostia that remained unburied throughout the middle ages. The cella, of admirable masonry, is well preserved; the threshold consists of a single block of Africano, 16 ft. in length. The vaulted substructures contain the receptacles for the sacred vessels (*fauissae*).

Farther to the S. (10 min.) is the shrine of the *Magna Mater*, an irregular quadrangular structure with a colonnade on each side,

where the statue of Attis mentioned at p. 296 was found. A little farther to the S. is the ancient road to Laurentum, where a number of graves and columbaria (p. 281) were discovered in 1865.

We return to the Casino del Sale and skirt the river through the ruins of ancient *Magazines*, some of the walls of which project into the stream, proving that its course has altered since antiquity. Here we observe a *Store Chamber*, with thirty earthen jars for wine, oil, and grain, imbedded in the floor. — A few min. to the left is the entrance to a sumptuous *Private Mansion* (groundlessly named *Palazzo Imperiale*), with columns of cipollino. Within were extensive *Thermæ*, fine mosaics (now in the Vatican), and a small *Mithräum*.

The return from Ostia to Rome may be made direct by the highroad, the ancient *Via Ostiensis* (13 M.). The road is carried by an embankment across the former *Stagno di Ostia*, a marsh that has been drained and brought under cultivation (*Bonifica di Ostia*). Salt has been yielded here ever since the period of the kings. It then runs through a growth of underwood (*Macchia di Ostia*) and crosses the hills of Decima to the (5½ M.) *Osteria di Malafede*, where a road diverges to the right to Tor Paterno (see below). Thence it continues not far from the Tiber, passing the *Osteria di Mezzavia* and the *Osteria Tor di Valle*, to the *Osteria del Ponticello*, where it joins the *Via Laurentina*. Continuation of the road to Rome, see pp. 383, 381.

A road devoid of shade, turning to the right on the N.E. side of the village, leads from Ostia to (1¾ M.) *Castel Fusano*, in the midst of a beautiful pine-forest. The castle was erected by the Marchese Sacchetti in the 16th cent., and fortified against pirates, and is now the property of the Chigi, who leased it in 1888 to the royal family (adm. on Sun. & Thurs., with permesso as for the Quirinal, pp. 140, 141). A pleasant road, with an ancient pavement of basalt, leads hence to the sea, 1½ M. distant.

From Castel Fusano to *Tor Paterno*, a farm near the ancient *Laurentum*, 6 M. Thence we may follow the road viâ (5 M.) *Castel Porziano*, a royal hunting-lodge on the site of the ancient *Vicus Augustanus*, to (4½ M.) the *Osteria di Malafede* (see above), or walk, with guide, to (4½ M.) *Pratica*, an insignificant village on the site of the ancient *Lavinium*.

About 6 M. from Pratica and 11 M. from Albano lies *Ardea*, the ancient capital of the Rutuli, one of the few towns of Latium which even in the time of the Roman emperors were avoided on account of the malaria. Early deserted for this reason, Ardea has preserved, especially in its fortifications, a more antique appearance than any other Latin town. The wretched modern village occupies the site of the old citadel, on a hill with artificially precipitous sides. There are remains of massive walls of different periods at various places; on the E. are two ramparts with trenches, several hundred yards long, like the rampart of Servius at Rome.

#### ANZIO. NETTUNO.

RAILWAY to (36 M.) *Anzio* in 1¾-2 hrs. (fares 6 fr. 60, 4 fr. 60, 2 fr. 95 c., return 10 fr. 15, 7 fr. 15, 4 fr. 50 c.) Stations: 8¾ M. *Ciampino* (p. 391); 18 M. *Cecchina* (p. 394); 26½ M. *Carroceto*; 36 M. *Anzio*; 38 M. *Nettuno*.

*Anzio*. — Hotels: GR. HÔT. DES SIRENES, on the coast midway between Anzio and the Villa Borghese, R. 2-3, L. 2½, A. 2½, B. 1½, déj. 8½.

D. 5 (both incl. wine), pens. 8-10, omn.  $\frac{1}{2}$  fr.; ALBERGO ROMA. — Trattoria Turcotto, at the harbour (with rooms,  $1\frac{1}{2}$ -2 fr.). — Private Apartments in the season at many of the villas.

Carriage with one horse to Nettuno for 1-3 pers. 1 fr., each addit. pers. 20 c. more. — Omnibus 25 c.

Boats in the harbour, 1-3 pers.  $1\frac{1}{2}$  fr. per hr., each additional person  $\frac{1}{2}$  fr. more.

The little fishing-town of *Anzio*, a favourite resort of the Romans during the bathing-season (June, July, and August), in spite of its liability to fever, occupies the site of the ancient *Antium*. Pop. 2000.

*Antium*, the capital of the Volsci, and a prosperous seaport at an early period, the place where Coriolanus sought refuge when banished from Rome in B. C. 490 and where he died after sparing Rome at the intercession of his mother, was compelled in 468 to succumb to the Romans. In 338, when all the Latins were conquered, Antium received a Roman colony, and was thus permanently united with Rome. Extensive villas



were erected here towards the end of the republic. Cicero possessed an estate at Antium, the tranquillity and charms of which he highly extols (Att. iv. 8). The emperors also, especially those of the Julian house (Caligula, Claudius, Nero), built country-houses here; and though at a later period Antium seems to have been surpassed in popularity by Baiae and the places on the bay of Naples, the temple of Fortune, mentioned by Horace (Carm. I. 35), where oracular responses were given, existed until the latest era of paganism. The place was entirely deserted in the middle ages, but in the 16th cent. it began to be rebuilt. The present town dates almost wholly from the period after the restoration of the harbour by Innocent XII. (1698).

The station lies close to the Piazza, and a few paces from the small harbour, which, as it opens to the S., is in continual danger of being sanded up. The remains of an ancient pier may be seen opposite, in the direction of Nettuno, near the bathing-establishment.

A pretty walk leads to the *Arco Muto*, turning to the right from the lighthouse (*Faro*) and descending to the beach beyond a white house with a solitary column behind it. The promontory is pierced with antique passages, belonging to a large villa, which was, per-

haps, built by one of the emperors. Picturesque views of the ruin-strewn beach.

Close by the town itself is the *Villa Corsini*, commanding pretty views from its neglected grounds; we reach it by ascending from the Piazza, crossing the rails in the Via Pietro Aldobrandini, and then turning to the right. Opposite the entrance is the *Villa Al-bani*, now the *Ospizio Marino* (for scrofulous children) and not open to visitors. Continuing along the Via Aldobrandini and ascending the hill straight in front, we come upon (8 min.) the remains of an antique wall. Fine survey of the town and sea.

The RAILWAY FROM ANZIO TO NETTUNO (see below; in 6 min., fares 35, 20 c.) follows the highroad ( $1\frac{1}{2}$  M.). Adjoining the railway signal-box No. 36 is the side-entrance to the —

*Villa Borghese* (main entrance opposite the Casino), which is surrounded by fine shady trees. When occupied by the family the villa can be visited only with a special permesso, to be obtained at the Pal. Borghese (p. 205) in Rome (at other times, fee 50 c.). The casino is said to occupy the site of the ancient *Arx*; and fragments of columns, capitals, and other remains have been found here at various points. — From the gate of the villa to Nettuno,  $\frac{1}{3}$  M.

*Nettuno* (Rail. Restaurant; *Caffè Nettuno*, in the Piazza; *Trattoria Romana*), a small place with about 1900 inhab., which depends for its interest on its picturesque situation, is said to have been once a settlement of the Saracens. Lodgings are easily obtained. The native costume of the women is picturesque, but it is now worn only on holidays.

A coast-road leads from Nettuno to ( $7\frac{1}{2}$  M.) *Astura*, where there are numerous remains of Roman villas, and where Cicero also once possessed a villa. A tower, connected with the mainland by a bridge, belonged to a castle in which Prince *Conradin of Swabia* vainly sought refuge with *Jacopo Frangipani* after the battle of Scurcola in 1268.

## 6. The Volscian Mountains and the Railway to Terracina.

The Volscian mountain-range, which attains an elevation of 5000 ft., is separated on the E. from the principal chain of the Apennines by the valley of the Sacco, and on the N. from the Alban Mts. by a narrow depression; it extends to the S. as far as the Bay of Gaeta, and on the W. is bounded by a dreary and in some places marshy plain adjoining the sea. This district was anciently the chief seat of the Volsci, but was at an early period subjugated by the Romans and Latinised. Its towns, picturesquely rising on the slopes, still bear many traces of the republican epoch of Italy, which add great interest to the natural attractions of the scenery. Hitherto these mountains have seldom been visited, partly on account of the poorness of the inns (except at Cori), and partly owing to their former reputation as a haunt of bandits.

*Segni* (p. 424) or *Ninfa* and *Norma* (p. 427) may be included in a single day's excursion from Rome; but the following plan is recommended to those who have more time at their disposal. 1st day: take the morning express to *Segni* station (p. 424), thence by diligence to the town, and in the afternoon go on by rail via *Velletri* (p. 425) to *Cori* (p. 426). 2nd

day: Walk with guide or ride (the latter preferable in rainy weather) to *Norma* (p. 427) and *Sinfa* (not advisable in summer; p. 427), or by early train to *Sinfa*, and thence by footpath to *Norma* and on by road to the station of *Sermonecchia-Norma* (p. 427), whence take the train to *Terracina* (p. 429). 3rd day: In the morning visit *Monte Circeo* (p. 430: Semiforo), and return to Rome in the late noon. Those who proceed as far as the summit of *Monte Circeo* must pass the night at *San Felice*.

**FROM ROME TO SEgni.** —  $33\frac{1}{2}$  M. Railway (Rome and Naples line) in  $1\frac{1}{2}$  hr. (fares, 6 fr. 15, 4 fr. 30, 2 fr. 75 c.; express 6 fr. 75, 4 fr. 70 c.). — From Rome to *Palestrina*, see p. 411. —  $26\frac{1}{2}$  M. *Labico*, formerly *Lugnano*, the recent change of name being due to an erroneous identification of the place with the ancient *Labiri* (p. 411). —  $28\frac{1}{2}$  M. *Valmontone*, a small town (3700 inhab.) with a handsome château belonging to the Doria-Pamphili, on an isolated volcanic cone, is the starting-point of the diligence to *Olevano* (p. 413). Farther on the line skirts the streamlet *Sacco*.

$33\frac{1}{2}$  M. *Segni*, where the line to *Velletri* (p. 425) joins our line. Diligences ply from the station to the town (fare 1 fr.) in connection with all trains.

A diligence also plies from the station via ( $3\frac{1}{4}$  M.) *Montelaino* (1000 ft.: hence to *Norma*, see p. 427) to (14 M.) *Carpinetto* (no inn), a small town (3700 inhab.) with several old Gothic churches, the birthplace of Leo XIII. From *Carpinetto* to *Norma*, see p. 42; to *Piperno*, see p. 428.

From the station we take about 2 hrs. to ascend to the town. We skirt the slopes of the mountains enclosing the valley of the *Sacco*; to the left, on a solitary hill below us, is the picturesque *Gavignano*, the birthplace of Innocent III. The remains of the old walls of *Segni* and the *Porta Sarracinesca* are seen on the height above a lateral valley to the left. A winding road ascends to the modern town.

*Segni* (2190 ft.; *Loc. di Ulisse Colagiacomo*), the ancient *Signia*, said to have been colonised by the Romans under Tarquinius Priscus, lies on a mountain-slope (rising to a height of 2300 ft.), in a secure position, with fine views of the valley and the towns of the Hernici. The present town (6000 inhab.) occupies the lower half of the old site.

Ascending through the streets, we reach above the town the church of *San Pietro*, on the foundations of an ancient temple, the walls of which consist of rectangular blocks of tufa, with two courses of polygonal masses of limestone below. A cistern near the church is also of the Roman epoch. The \**Town Walls*, in the polygonal style,  $1\frac{1}{4}$  M. in circumference, are to great extent well preserved. From *San Pietro* we follow an easy path to the summit of the hill, which is indicated by a cross; fine view of the town and the valley of the *Sacco*. Hence we follow the wall, passing a small sally-port at the N. angle, to the half-buried *Porta in Lucino*. Farther on, on the slope of the N.W. spur, is the curious *Porta Sarracinesca*, apparently built before the discovery of the arch principle, as a substitute for which the lateral walls gradually approach until they meet at angle. From this point we may follow the footpath along the slope, which passes a large washing-bench and descends to the lower gate.

The station of Segni is 4-5 M. from Anagni. Regarding this and other towns of the Hernici, and for the continuation of the railway, see Baedeker's *Southern Italy*.

**FROM ROME TO TERRACINA.** — 76 M. Railway in about  $4\frac{3}{4}$  hrs. (fares 13 fr. 80, 9 fr. 70, 6 fr. 25 c.; return-tickets, comp. p. xvi). — From Rome to ( $8\frac{3}{4}$  M.) Ciampino, see p. 391. — The railway, running at first to the S., skirts the W. slopes of the Alban Mts. To the left, above the town, on the mountain, appears Rocca di Papa (p. 399), adjoining which on the right is Monte Cavo with the former monastery. Beyond ( $10\frac{1}{2}$  M.) Frattocchie (p. 380) we cross the Via Appia Nuova and the ancient Via Appia. To the left, on the olive-clad hill, appears Castel Gandolfo (p. 396), immediately beyond which Albano and Ariccia, connected by a long viaduct, are visible in the distance. — 18 M. Cecchina (Rail. Restaurant) is the junction for the steam-tramway (left) to Albano (p. 396) and for the railway (right) to Nettuno (p. 423). — To the right, rising abruptly from the sea, is the Monte Circeo (p. 430), and nearer us rise the Volscian Mts. — 20 $\frac{1}{2}$  M. Civita Lavinia. The insignificant town lies  $1\frac{1}{2}$  M. from the station, on a W. spur of the Alban Mts. It is the ancient *Lanuvium*, which was celebrated for its worship of Juno Sospita. A few remains of her temple were found in 1885. At the W. end of the town are considerable remains of the ancient walls, built of massive blocks of peperino, and also the pavement of a street skirting the walls. In the piazza are a sarcophagus and several fragments from tombs and villas in the neighbourhood.

26 M. Velletri (Rail. Restaurant; \*Loc. Campana; \*Gallo, each with a trattoria), the ancient *Velitrae*, a town of the Volscians, which became subject to Rome in B. C. 338, was the home of the Octavian family to which Augustus belonged. The town (13,500 inhab., including suburbs), the seat of the bishop of Ostia, famous for its wine, lies picturesquely on a spur of the Monte Artemisio,  $\frac{1}{4}$  M. from the station. The loggia (built by Mart. Lunghi the elder) of the Palazzo Lancellotti, in the piazza, commands an extensive view. In 1883 a column of victory was erected in the new cemetery, where Garibaldi successfully encountered the Neapolitan troops on May 19th, 1849.

Velletri is the starting-point for the ascents of the *Monte Artemisio* (2665 ft.; 2 hrs. with guide) and the *Monte Algido* (2925 ft.; 3-4 hrs. with guide, or a little less from the station of Ontanese, see below), the two highest summits in the E. Alban Mts. On the summit of Monte Algido (extensive view) are the remains of ancient fortifications and of a mediæval fort belonging to the Colonnas. From Monte Artemisio the descent may be made to Nemi.

**FROM VELLETRI TO SEGNI**, 15 M., railway (three trains daily). — The line turns to the N.E. and at (5 M.) Ontanese intersects the depression between the Alban and the Volscian Mts. — 10 M. Artena; the village lies  $1\frac{1}{4}$  M. to the S., on the slope of the Volscian Mts. We now descend the valley of the *Sacco* to (15 M.) Segni (p. 424).

*The railway beyond Velletri traverses a dreary plain. — 38 M*

*Giulianello-Rocca-Massima*, the station for the villages of *Giulianello* to the right and *Rocca Massima* in the Volscian Mts. to the left. The line now runs along the W. slope of the Volscian Mts.

36 $\frac{1}{2}$  M. **Cori.** — The *Station* is about 2 $\frac{1}{2}$  M. below the town ( diligences). — LOCANDA DI FILIPPUCCIO, at the gate, poor; ALBERGO DELL' UNIONE, farther up, better. — *Guide*, to save time, 1/-fr. — Two *Horses* to Norma and Ninfa, with mounted guide, about 12 fr.

Cori is the ancient Cora, which claimed to have been founded by the Trojan Dardanus or by Coras and was at an early period a member of the Latin League. Even in antiquity it consisted of an upper and a lower town. The remains of the ancient walls, constructed of huge polygonal blocks, are still considerable. During the empire it still prospered, but its name afterwards fell into oblivion. In the early part of the middle ages it seems to have been wholly deserted, but in the 13th cent. it was rebuilt by the Conti di Segni and fortified with a wall, the greater part of which is still extant. Pop. 5500. Tobacco is largely cultivated in the neighbourhood.

From the piazza, on which the road from the station debouches, the 'Via Pelasga', skirting a portion of the ancient wall, ascends to the upper town. Following this, we reach first the church of *Sant' Oliva*, which is built on ancient foundations and possesses antique columns and two-storied cloisters. Beside the church is a fragment of the ancient wall in unusually good preservation; farther up are some scantier remains. Adjoining the church of *San Pietro* is the portico of a \*Temple (now maintained as a national monument), generally called the *Temple of Hercules*, but perhaps dedicated to the three Capitoline deities, Jupiter, Juno, and Minerva. The statue of Minerva which now adorns the fountain in the Palace of the Senators in Rome (p. 230), and which has been restored as Roma, is believed to have been found here. The cella of the temple is incorporated with the church of San Pietro; but 8 Doric columns, with a frieze of travertine bearing traces of a coating of stucco, are preserved. The inscription above the door of the cella, recording the erection of the edifice by the *duumviri*, or chief magistrates of the place, dates from the time of Sulla. Beautiful view hence over the town towards the sea, and of the plain with the isolated Monte Circeo (p. 430). Within the church (opened on application; 25 c.) is an ancient marble altar, used as a font.

We now descend to the Via San Salvatore, where two admirably executed \*Corinthian Columns are still standing. On the architrave above is part of the ancient inscription, from which it appears that the columns belonged to a *Temple of Castor and Pollux*. They probably were the two in the centre of the six columns which seem to have stood in front of the temple. — Still lower down, in the Vicolo di Pozzo Dorico and the Piazza Pizzitonico, are the remains of the substructures of large cisterns.

Near the *Porta Ninfesina* is another large fragment of the earl-

est polygonal wall. Outside the gate is a deep ravine, spanned by the ancient *Ponte della Catena*, constructed of blocks of tufa. The solidity of the arch with its double layers of masonry is best appreciated when surveyed from below.

Picturesque but steep and difficult paths (guide necessary, 8-4 fr.) lead over the mountains from Cori to *Norba* (see below), which may also be reached on horseback in 2½-3 hrs.

38 M. *Cisterna*; the village, with a castle of the Caëtani, lies 3 M. to the W., on a hill rising above the edge of the Pontine Marshes. *Cisterna* was called *Cisterna Neronis* in the middle ages, and is believed to occupy the site of the ancient *Tres Tabernde*, where St. Paul met the friends coming from Rome to welcome him (Acts, 28).

43½ M. *Ninfa*, the station for the remains of the mediæval town of that name. The ivy-clad \*Ruins lie to the W. of the station, on the road from Velletri to Sezze. They date mainly from the 12th and 13th cent. and include a palace, a monastery, a church with faded frescoes, and several streets. The marshy surroundings were the cause of its abandonment; and in summer the malaria makes a visit to *Ninfa* unadvisable, while the crops also render a closer investigation of the ruins impracticable.

*Norma* may be reached direct from the station of *Ninfa* in 1½ hr. by steep footpaths diverging to the left about 200 paces along the *Sermoneta* road.

45½ M. *Sermoneta-Norma*. *Sermoneta*, a little town (900 inhab.) to the S.E., has an ancient castle belonging to the Caëtani, who derive their ducal title from it. *Norma* (1550 ft.; Locanda della Fortuna, tolerable) is a small mountain-village, to which a steep road with many windings ascends, passing the abbey-church of *Valvisciolo* (13th cent.), at the end of the Val Carella. About ¾ M. to the N.W. of *Norma*, on the mountain-path leading to Cori, are the ruins of *Norba*, which became a Latin colony, B.C. 492, and was captured and destroyed by the troops of Sulla during the civil wars. The well-preserved wall, in the polygonal style, was 1½ M. in circumference, and several towers and a gateway are still traceable. Outside the town is a detached acropolis, approached by flights of steps. Striking view of the ruins of *Ninfa*, situated among the marshes far below.

Fatiguing mountain-paths lead from *Norma* to *Montelanico* (p. 424) in about 4 hrs' ride, and to (8 M.) *Carpineto* (p. 424) in 4-5 hrs. (horse and guide about 5 fr.).

Farther on the line skirts the **Pontine Marshes** (*Paludi Pontine*), which vary in breadth between the mountains and the sea from 6 to 11 M., and from Nettuno to Terracina are 31 M. in length. A considerable part of them is now cultivated and they afford extensive pastures, the most marshy spots of which are the resort of the buffalo. Towards the sea the district is fringed with forest (*maccchia*). The malaria in summer is a dreadful scourge.

According to Pliny (Nat. Hist. III, 5) these marshes were anciently a fertile and well-cultivated plain, occupied by twenty-four villages, but towards the close of the Republic gradually fell into their present condition owing to the decline of agriculture. A want of fall in the surface

of the soil is the cause of the evil. The streams and canals are totally inadequate to carry off the excess of water that descends from the mountains during the rainy season, and its escape is farther impeded by the rank growth of the aquatic plants. Attempts to drain the marshes were successively made by the censor *Appius Claudius* in B.C. 312 (so says tradition), by the consul *Cornelius Cethegus* 130 years later, by *Caesar, Augustus, Nerva, Trajan*, and finally by *Theodoric the Ostrogoth*, all of which were of temporary benefit only. Similar operations were undertaken by the popes *Boniface VIII., Martin V., Sixtus V., and Pius VI.* To the last is due the present admirably constructed road across the marshes.

52 M. *Sezze* (*Locanda Nazionale*, in the piazza, unpretending), a town of 6300 inhab., with the surname *Romano*, is the ancient *Setia* of the Volscians, a Roman colony after 382 B.C., and frequently mentioned in the Italian wars up to the time of Sulla. Under the empire its name was remembered only on account of its wine, which Augustus preferred even to Falernian. Considerable remains of its ancient walls have been preserved, built of massive polygonal blocks. The rough rusticated work here is an unusual feature in ancient town-walls, which in most cases are carefully smoothed. A massive substructure in the same style, below the entrance of the town, is arbitrarily named *Tempio di Saturno*.

To the right the highroad leads straight on through the Pontine plain, following the ancient *Via Appia*. On this side also we have the streamlet *Uffente*, the ancient *Ufens*. On the left rise the slopes of *Monte Trevi* (1000 ft.), crowned by the ruins of a town destroyed in the 16th cent. by the inhabitants of Sezze.

61 M. *Piperno* (*Locanda Serafini*, tolerable), a town with 5000 inhab., was founded early in the middle ages by refugees from the ancient Volscian town of *Privernum*, remains of which may be seen on the road about  $1\frac{1}{4}$  M. to the N. The *Cathedral*, in the picturesque piazza, was built in 1283 and modernised in the interior in 1782.

*Carpinetto* (p. 424) may be reached in 4-5 hrs. from Piperno by a path over the mountains. — From Piperno to *Frosinone*, diligence in  $3\frac{1}{2}$  hrs. (fare 3 fr.) on Tues., Thurs., & Sat., starting in the morning; see *Baedeker's Southern Italy*.

We cross the streamlet *Amaseno*; picturesque view on the left of the Amaseno valley, with its heights crowned with ancient castles and villages: *Rocca Gorga, Maenza, Prossedi*, and *Roccasecca*.

64 M. *Sonnino* (3200 inhab.) was formerly noted for the picturesque costume of its women and for the audacity of the brigands.

About 1 M. from the station of Sonnino lies the Cistercian convent of *Fossanova*, where St. Thoms Aquinas died in 1274 while on his way to the Council of Lyons. The convent-church, built about 1225, with rectangular choir and an octangular tower over the crossing, is one of the earliest examples of Italian Gothic (restored). The cloisters, chapter-house, and refectory are also interesting. One of the rooms contains a relief of St. Thomas Aquinas, by *Bernini*.

The line turns to the S. — 69 M. *Frasso*. On the slope of ~~Monte~~ *Leano* (2220 ft.), to the left, once lay the sacred grove and fountain of *Feronia*, mentioned by Horace (Sat. I, b, 23). The line here joins the ancient *Via Appia*.

76 M. Terracina. — Hotels. \*ALBERGO REALE, at the S. end of the town, with a view of the sea at the back, R., L., & A.  $1\frac{1}{4}$  fr.; LOCANDA NAZIONALE, in the piazza, less pretending. — Restaurants. Strene, Posta, both clean. — *Café Centrale*, in the main street.

Terracina (6300 inhab.), situated conspicuously on a rocky eminence (Hor. Sat. I, 5, 26), the *Anxur* of the ancient Volscians and the *Tarracina* of the Romans, is the seat of an ancient bishopric, and is the natural frontier town between Central and Southern Italy. The high-road intersects the new quarter, constructed by Pope Pius VI., while the old town is built on the slope of the hill. Above the latter extend the ruins of the ancient city, crowned by the remains of the temple of Venus. Adjoining the new quarter on the S.W. is a hamlet of primitive huts, inhabited in winter by Neapolitan peasants from Terella, who then work in the fields here.

The CATTEDRALE SAN CESAREO, in the ancient Forum, occupies the site of a *Temple of Roma and Augustus*, dedicated by A. Æmilius, who also caused the forum to be laid with its present well-preserved pavement. The inscription A. ÆMILIUS A. F. in large letters is distinctly legible upon the travertine slabs. The vestibule of the cathedral rests on ten ancient columns, with recumbent lions at their bases. On the right is a large granite basin. The beautiful fluted columns of the canopy in the interior are antique. The pulpit, with its ancient mosaics, rests on columns with lions' feet. In the chapter-house is a reliquary of carved wood (9th cent.?).

The summit of the promontory may be attained in  $\frac{1}{2}$ - $\frac{3}{4}$  hr., directly from the new town by a steep path to the right of the new church; but more conveniently from the old town, by ascending to the right, under the archway adjoining the cathedral. The latter route is partly by an ancient road passing remains of tombs and ancient walls, and then to the right by a gap in the wall encircling the olive-plantations, and through the latter along the dividing wall. The summit is occupied by the remains of an imposing *Temple of Venus*, 110 ft. long and 65 ft. broad, standing upon a terrace partly supported by arcades. The cella, which was decorated with pilasters on the walls and a mosaic pavement, still contains the pedestal for the sacred statue. Until the excavations of 1894 the arcades were regarded as the remains of a palace of Theodoric the Ostrogoth. The magnificent view embraces, towards the W., the plain as far as the Alban Mts., then the Monte Circeo; to the S. are the Ponza Islands; to the E. the plain of Fondi, farther off the promontory of Gaeta, with the tomb of Munatius Plancus, and finally the island of Ischia.

At the E. egress of the town is the *Taglio di Pisco Montano*, an interesting piece of Roman engineering. The promontory approaches close to the sea, in consequence of which Appius originally conducted his road over the hill. At a later period the rocks were removed for the construction of a new and more spacious road. On the perpendicular wall thus produced the depth is indicated at intervals of 10 Ro-

man feet, beginning from the top; the lowest mark, a few feet above the present road, is CXX.

A good path leads along the shore in 3-4 hrs. to (11 M.) the Monte Circeo, or *Circello* (1080 ft.), the *Promonturium Circuum* of the ancients, the traditional site of the palace and grove of the enchantress Circe, daughter of the sun, described by Homer. Accommodation of a rustic character may be obtained at *San Felice Circeo*, on application at Gius. Calisi's caffè. From San Felice a good footpath, following the telegraph-wires and passing a little above a fine piece of ancient Cyclopean masonry, known as the *Cittadella Vecchia*, leads to (1 hr.) the *Segnaforo* or signal-station (1225 ft.). The view hence is magnificent: to the S.E. Ischia, Capri, and Mt. Vesuvius are distinctly visible; to the N.W. the dome of St. Peter's can be distinguished; to the E. and N.E. we see the mountains as far as Velletri; to the S. is the sea, with the Ponza Islands. — The summit of the mountain (1775 ft.) may be reached from San Felice in about 2½ hrs. (with guide; 1-1½ fr.), the final ascent being steep and fatiguing. On the top, which commands an extensive view, are the remains of a supposed *Temple of Circe*.

The hill is strewn with fragments of the ancient town of *Circeii*, which became a Roman colony in B. C. 399 and still existed in Cicero's time. Thus, about halfway up the N. side, under a group of lofty trees, is a low parapet of Roman workmanship enclosing a well called the *Fontana di Mezzo Monte*. — Remains of Roman palaces and water-works (including the so-called *Piscina di Lucullo* and, farther to the W., the *Fonte della Bagnara*) have also been found at *Lago di Paola*, a small lake at the N. base of the promontory, where large oyster-beds were maintained by the Romans. Cicero and Atticus, Tiberius and Domitian frequently resorted to this spot. — On the seaward side of the promontory are several extensive grottoes, some of them accessible only by boat.

The *Lago di Fondo*, a marshy lake situated to the N.E. of Terracina amidst dense woods and connected with the sea by two channels, may be visited by boat (about 6 fr.). We enter by the E. channel at the *Torre Sant' Anastasia* and emerge by the W. channel at the *Torre Canneto*.

From Terracina to Formia and Gaeta, see *Baedeker's Southern Italy*.

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## List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A. = architect, P. = painter, S. = sculptor; ca. = circa, about; Bol. = Bolognese, Ferr. = Ferrarese, Flem. = Flemish, Flor. = Florentine, Fr. = French, Lom. = Lombard, Rom. = Roman, etc.

The Arabic numerals enclosed within brackets refer to the art-notices throughout the Handbook, the Roman figures to the Introduction.

- Agoracritos*, Greek S., pupil of Phidias, ca. 436-424 B.C.  
*Albani (Albano)*, Franc., Bol. P., 1578-1660.  
*Alberti, Leon Batt.*, Flor. A., 1405-72. — (lxv).  
*Alcamenes*, Greek S., pupil of Phidias, ca. 430-398 B.C.  
*Alfani, Domenico di Paris*, Umbr. P., 1483-ca. 1536. — (58).  
*Algardi, Al.*, Bol. S., A., 1592-1654.  
*Aliense (Ant. Vassilacchi)*, Umbr. and Ven. P., d. 1629.  
*Allegri, Ant.*, see *Correggio*.  
*Allori, Al.*, Flor. P., 1535-1607.  
—, *Cristofano (-foro)*, Flor. P., 1577-1621.  
*Alunno, Niccold*, see *Foligno*.  
*Amerighi*, see *Caravaggio*, Mich.  
*Annanati, Bart.*, Flor. A., S., 1511-92.  
*Angelico da Fiesole, Fra Giov.*, Flor. P., 1387-1455.  
*Anguissola, Sofonisba*, Crem. P., 1535-1626.  
*Apelles*, Greek P., 386-308 B.C. — (lii).  
*Arnolfo di Cambio*, see *Cambio*.  
*Arpino, il Cavaliere d'* (Gius. Cesari), Rom. P., ca. 1560-1640. — (lxxiv).  
*Baciccio*, see *Gauli*.  
*Balducci, Matteo*, Sien. P., 16th cent.  
*Bandinelli, Baccio*, Flor. S., 1498-1560.  
*Barbarelli, Giorgio*, see *Giorgione*.  
*Barbieri, see Guercino*.  
*Barile, Ant.* (1453-1516) and *Giov.* (d. 1529), Sien. wood-carvers. — (21).  
*Barna or Berna*, Sien. P., d. 1381. — (20).  
*Baroccio, Federigo*, Rom. P., imitator of Correggio, 1528-1612. — (110).  
*Bartolo, Taddeo di*, see *Taddeo*.  
*Bartolo di Fredi*, see *Fredi*.  
*Bartolo, Domenico di*, see *Domenico*.  
*Bartolomeo della Porta, Fra*, Flor. P., 1475-1517.  
*Bassano, Franc. (da Ponte)*, the Younger, son of Jacopo, Ven. P., 1548-80. — (22).  
*Bassano, Jacopo (da Ponte)*, Ven. P., 1510-92.  
*Batoni, Pompeo*, Rom. P., 1708-87.  
*Bazzi, Giov. Ant.*, see *Sodoma*.  
*Beccafumi, Domenico*, Sien. P., 1486-1551. — (21).  
*Bellini, Giovanni*, Ven. P., 1426-1516.  
*Benvenuto di Giovanni*, Sien. P., d. 1517. — (20).  
*Berchem (Berghem)*, *Claas Pietersz*, Dutch P., 1620-83.  
*Bereitini, Pietro*, see *Cortona*.  
*Bernini, Giov. Lorenzo*, Rom. A., S., 1589-1680. — (lxxv).  
*Bigordi*, see *Ghirlandajo*.  
*Boedas*, Greek S., son of Lysippus. — (iii).  
*Bologna, Giov. da*, or *Giambologna* (*Jean de Boulogne* of Douai), Flem. and Flor. S., 1524-1608.  
*Boltraffio, Giov. Ant.*, Mil. P., pupil of Leonardo, 1467-1516.  
*Bonfigli*, see *Buonfigli*.  
*Bonifazio the Elder (Veronese)*, d. 1540, the Younger, d. 1553, the Youngest, ca. 1555-79, Ven. P.  
*Bonvicino*, see *Moretto*.  
*Bordone, Paris*, Ven. P., ca. 1500-1570.  
*Borgognone, Ambrogio, da Fossano*, Mil. P., 1455?-1524?.  
*Borromini, Franc.*, Rom. A., S., 1598-1667. — (lxxiv).  
*Botticelli, Al. or Sandro (Al. Filipepi)*, Flor. P., 1446-1510. — (lxv).  
*Bramante, Donato*, Umb., Mil., and Rom. A., 1444-1514. — (lxvii). — Cp. also the Index, under 'Rome').  
*Bregnio, Andrea*, Lom. and Rom. S., 1421-1506.  
*Bril, Paul*, Flem. P., 1556-1626.  
*Bronzino, Angelo*, Flor. P., 1502-72.  
*Buonarroti*, see *Michael Angelo*.  
*Buonfigli* (or *Bonfigli*), *Benedetto*, Umbr. P., ca. 1420 - c. 1496. — (57).  
*Buontalenti, Bern.*, Flor. A., 1558-1608.

- Cagnacci (Canlassi), Guido**, Bol. P., 1601-81.  
**Calvari, Paolo**, see Veronese.  
**Camaïno, Tino da**, Sien. P., d. 1389.  
**Cambião, Luca**, Gen. P., 1527-55.  
**Cambio, Arnolfo di**, Flor. A., S., 1282-1300.  
**Campagna, Girolamo**, Ven. S., pupil of Jac. Sansovino, 1552-1623.  
**Canuccini, Vinc.**, Rom. P., 1773-1844.  
**Canaletto (Antonio Canale)**, Ven. P., 1697-1768.  
**Canlassi**, see Cagnacci.  
**Canova, Antonio**, S., 1757-1832.  
**Caprino, Amadeo or Meo dei**, Rom. A., 1430-1501. — (lxv).  
**Caracci, see Carracci.**  
**Caravaggio, Michelangelo Amerighi da**, Lomb. and Rom. P., 1569-1609. — (lxxv).  
—, **Polidoro Caldara da**, Rom. P., 1495-1543.  
**Cardi, Luigi**, see Cigoli.  
**Carpi, Girol. da**, Ferr. P., 1501-68 (?).  
**Carracci, Agostino**, Bol. P., 1558-1601.  
—, **Annibale**, brother of Agostino, Bol. P., 1560-1609. — (lxxv).  
—, **Lodovico**, Bol. P., 1565-1619.  
**Carucci, see Pontormo.**  
**Cavallini, Pietro**, Rom. P. and mosaicist, 14th cent. — (lxiv).  
**Cellini, Beno nuto**, Flor. S. and goldsmith, 1500-1572.  
**Cephisodotus the Elder**, Greek S. (father of Praxiteles). — (xviii).  
—, **the Younger**, Greek S., son of Praxiteles. — (I).  
**Cignani, Carlo**, Bol. P., 1628-1719.  
**Cigoli (Luigi Cardi da)**, Flor. P., 1559-1613.  
**Cimabue, Giov.**, Flor. P., 1240?-1302?  
**Cirignani**, see Pomarancio.  
**Ciuffagni, Bernardo di Piero**, Flor. S., 1381-1457.  
**Claude le Lorrain (Gellée)**, French P., 1600-1632.  
**Clovio, Don Giulio**, P. of miniatures, pupil of Giulio Romano, 1498-1578.  
**Cornelius, Peter von**, Germ. P., 1783-1867. — (lxxvi).  
**Correggio (Antonio Allegri da)**, Parm. P., 1494?-1534.  
**Cortona, Pietro (Berettini) da**, Flor. A., P., 1596-1669. — (48).  
**Cosimo, Piero di**, see Piero.  
**Cosmati, the**, Rom. S. and mosaicists, 13th cent. — (lxiii).  
**Cozzarelli, Giac.**, Sien. A., S., 1453-1515.  
**Credi, Lorenzo di**, Flor. P., 1459-1537.  
**Cresti, Dom.**, da Passignano, Flor. P., 1560-1638.  
**Crivelli, Carlo**, Pad. and Ven. P., ca. 1468-99.
- Dalmata, Giov.**, Rom. S., ca. 1470-80.  
**David, Gerard**, Dutch P. d. 1528.  
**Dolci, Carlo**, Flor. P., 1616-86.  
**Domenichino (Domenico Zampieri)**, Bol. P., 1581-1641. — (lxxv).  
**Domenico di Bartolo**, Sien. P., middle of 15th cent. — (20).  
**Domenico di Paris Alfani**, see Alfani.  
**Donatello (Donato di Niccolò di Bettino Bardi)**, Flor. S., 1396-1466.  
**Dozzo Dossi (Giov. di Niccolò Lutero)**, Ferr. P., ca. 1479-1542.  
**Duccio, Agostino d'Antonio di**, Flor. S., A., b. 1418, d. after 1481.  
**Duccio di Buoninsegna**, Sien. P., ca. 1285-1320. — (20).  
**Duquesnoy, Frans**, Dutch and Rom. S., 1594-1644.  
**Dürer, Albrecht**, Germ. P., 1471-1528.  
**Dyck, Ant. van**, Flem. P., pupil of Rubens, 1599-1641.  
**Eusebio di San Giorgio**, Umbr. P., ca. 1500. — (54).  
**Euthycrates**, Greek S., son of Lysippus. — (III).  
**Euthychides**, Greek S., pupil of Lysippus. — (III).  
**Fabriano, Gentile da**, Umbr. P., ca. 1370-1450. — (57).  
**Federighi, Ant. (de' Tolomei)**, Sien. A., S., ca. 1420-90.  
**Ferrari, Gaudenzio**, Pied. and Lom. P., 1471?-1546.  
**Fiammingo, Arrigo**, of Malines, Rom. P., d. 1601.  
**Fiesole, Fra Giovanni Angelico da**, see Angelico.  
—, **Mino da**, Flor. and Rom. S., 1431-84.  
**Filarete, Ant. (Ant. Averulino)**, Flor. A., S., d. after 1466. — (lxvi).  
**Fiorenzo di Lorento**, Umbr. P., ca. 1472-1520. — (57).  
**Foligno, Nicc. (Alunno) di Liberatore da**, Umbr. P., ca. 1480-1502. — (57.71).  
**Fontana, Carlo**, Rom. A., 1634-1714. — (lxxiv).  
—, **Domenico**, Rom. A., 1543-1607. — (lxxv).  
—, **Giov.**, brother of Domenico, Rom. A., 1540-1614.  
**Fonte, Jac. della**, see Quercia.  
**Francesca, Piero della (Pietro di Benedetto)**, Umbr. Flor. P., b. 1423, d. after 1509. — (52. 109).  
**Francesco (Cecco) di Giorgio (Martini)**, Sien. A., S., P., 1480-1502. — (21).  
**Francia, Francesco (Francesco Rabbolini)**, Bol. P., S., 1450-1517.  
**Francucci, Innoc.**, see Imola.  
**Fredi, Bartolo di Maestro**, Sien. P., 1390-1410. — (20).

- Fuga, Ferdinando*, Rom. A., 1699-1780.  
*Führich, Jos.*, Ger. P., 1800-1874.  
*Fungai, Bernardino*, Sien. P., 1460-1516. — (20).  
*Furini, Franc.*, Flor. P., 1600-1649.  
*Gaetano, Scip.*, Neap. P., 16th cent.  
*Gallisi, Alessandro*, Flor. A., 1691-1737.  
*Garbo, Raffaelino del*, Flor. P., 1466-1524.  
*Garofalo (Benvenuto Tisi da)*, Ferr. P., 1481-1559.  
*Gatta, Bart. della*, Flor. P., d. 1491.  
*Gauli, Giov. Batt.*, surnamed *il Baciccio*, Rom. P., 1639-1709.  
*Gelée*, see *Claude le Lorrain*.  
*Gerino da Pistoia*, Umbr. P., first half of 16th cent. — (68).  
*Ghiberti, Lor.*, Flor. S., 1378-1455.  
*Ghirlandajo, Dom. (Dom. Bigordi)*, Flor. P., 1449-94. — (lxv).  
—, *Ridolfo (R. Bigordi)*, son of Dom., Flor. P., 1483-1561.  
*Giambologna*, see *Bologna, Giov. da*.  
*Gimignano, Vinc. da San (Vinc. Tamagni)*, Rom. P., pupil of Raphael, 1490?-1529?  
*Giocondo, Fra*, Veron. and Rom. A., 1436-1515.  
*Giordano, Luca*, surnamed *Fapresto*, Neap. P., ca. 1692-1705.  
*Giovigone (Giorgio Barbarelli)*, Ven. P., 1477?-1510.  
*Giotto (di Bondone)*, Flor. P., A., S., 1276-1337. — (xvi).  
*Gozzoli, Benozzo*, Flor. P., pupil of *Fra Angelico*, 1420-97.  
*Guercino, il (Giov. Franc. Barbieri)*, Bol. and Rom. P., 1591-1666. — (lxxv).  
*Guido da Siena*, Sien. P., 13th cent.  
*Holbein, Hans, the Younger*, Germ. P., 1497-1543.  
*Honthorst, Gerh. (Gerardo della Notte)*, Flem. P., 1590-1656.  
*Houdon, Jean Ant.*, Fr. S., 1741-1823.  
*Ibi, Sinibaldo*, Umbr. P., first half of 16th cent. — (68).  
*Imola, Innocenzo da (Inn. Francucci)*, Bol. P., 1494?-1560?.  
*Kaufmann, Maria Angelica*, Ger. P., 1741-1807.  
*Koch, Joseph Ant.*, Ger. P., 1768-1839.  
*Laippus*, Greek S., pupil of Lysippus. — (III).  
*Landini, Taddeo*, Flor. S., d. 1594.  
*Lanfranco, Giov.*, Bol., Rom., and Neap. P., 1580?-1675.  
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- Laurana, Luciano da*, of Dalmatia, A., 15th cent.  
*Le Brun, Charles*, French P., 1619-90.  
*Legros, Pierre*, Fr. P., 1656-1719.  
*Leocahres*, Greek S., middle of 4th cent. B.C. — (I).  
*Leonardo da Vinci*, Flor. and Milan. P., S., A., 1452-1519.  
*Licinio, Bernardino*, P., pupil of Pordenone, ca. 1524-42.  
—, *Giov. Ant.*, see *Pordenone*.  
*Lievens, Jan*, Dutch P., 1607-64.  
*Ligorio, Pirro*, Rom. A., d. 1580.  
*Lionardo*, see *Leonardo*.  
*Lippi, Filippino*, Flor. P., 1459-1504. — (lxv).  
—, *Fra Filippo*, father of Filippino, Flor. P., 1412-69.  
*Lombardo, Girolamo*, Ven. S., 16th cent.  
*Longhi, Luca*, P., Ravenna, 1507-80.  
*Lorenzetti, Ambrogio*, Sien. P., d. 1348? — (20).  
—, *Pietro*, Sien. P., ca. 1309-1348. — (20).  
*Lorenzetto, Martino (di Lodovico Campanajo)*, Flor. and Rom. A., S., 1494-1541.  
*Lorenzo di Pietro*, see *Vecchietta*.  
*Lotto, Lorenzo*, Ven. P., 1480?-1556?.  
*Luca di Tommè*, Sien. P., second half of 14th cent. — (20).  
*Luini, Bernardino*, Lom. P., 1470?-1530?.  
*Lunghi, Mart.*, the Elder, Rom. A. ca. 1570.  
—, *Onorio*, Rom. A., son of the preceding, 1561-1619.  
—, *Mart.*, the Younger, son of the last, d. 1667.  
*Luti, Bened.*, Flor. P., 1666-1724.  
*Lysippus*, Greek S., 4th cent. B.C. — (II).  
*Maderna, Carlo*, Rom. A., 1556-1629. — (lxxiv).  
*Maderna, Stefano*, Lom. Rom. S., 1571-1636.  
*Majano, Benedetto da*, Flor. A., S., 1442-97.  
—, *Giuliano*, brother of the preceding, Flor. A., 1432-90.  
*Mainardi, Seb.*, Tusc. P., d. 1513.  
*Maitani, Lor.*, Sien. A., S., P., ca. 1275?-1330.  
*Manetti, Ruttilio*, Sien. P., 1572-1639.  
*Manni, Giannicola di Paolo*, Umbr. P., d. 1644. — (68).  
*Mantegna, Andrea*, Pad. and Mant. P., 1431-1506.  
*Maratta (Maratti), Carlo*, Rom. P., 1625-1713.  
*Marcantonio Raimondi*, engraver, ca. 1488-1527.

- Marchionne, Carlo*, Rom. A., S., 1704-80.  
*Margaritone*, P. and S., of Arezzo, 1236?-1313. — (42).  
*Mariano, Lor. di*, surnamed *il Marignano*, Sien. S., 1476-1534.  
*Martini, Simone* (*Son. di Martino*), Sien. P., ca. 1285-1344. — (20).  
*Masaccio* (*Tommaso di Ser Giovanni di Castel S. Giovanni*), Flor. P., 1401-28. — (41).  
*Masolino* (*da Panicale*), Flor. P., teacher of the preceding, 1388-1447.  
*Matys*, Quentin, Flem. P., d. 1531.  
*Matteo* (*di Giovanni di Bartolo*) da Siena, Sien. P., 1495-95. — (20).  
*Mazzola, Franc.*, see *Parmigianino*.  
*Mazzolini, Lodov.*, Ferr. P., 1481-1530.  
*Melozzo da Forlì*, Umbr. and Rom. P., 1438-1494. — (lxv. 100).  
*Memling, Hans*, Flem. P., ca. 1430-94.  
*Memmi, Lippo*, Sien. P., d. 1366. — (20).  
*Menelaus*, Græco-Rom. S. of the time of Augustus. — (liv).  
*Menge, Ant. Raphael*, P., 1728-79.  
*Messina, Antonello da*, Ven. P., d. ca. 1493.  
*Michael Angelo Buonarroti*, Flor. and Rom. S., P., A., 1475-1564. — (lxvii-lxix). — Comp. also the Index under 'Rome'.)  
*Mocchi, Franc.*, Tuscan S., 1580-1646.  
*Mola, Francesco*, Rom. P., 1612-66.  
*Montelupo, Raffaello da*, Flor. S., ca. 1505- ca. 1567.  
*Montorsoli, Fra Giov. Ang.*, Flor. S., assistant of Michael Angelo, ca. 1507-63.  
*Moretto da Brescia* (*Alessandro Bonvicino*), Bresc. P., 1498-1555.  
*Morone, Franc.*, Veron. P., 1474-1529.  
*Moroni, Giov. Batt.*, Bergam. and Bresc. P., 1510?-1578.  
*Mosca, Simone, da Settignano*, S., 1498-1554.  
*Murillo, Bartolomé Estéban*, Span. P., 1617-82.  
*Muziano, Girol.*, Rom. P., 1530-92.  
*Myron*, Greek S., 5th cent. B.C. — (xlvi).
- Nelli, Ottaviano*, Umbr. P., d. 1444. — (54. 57.)  
*Neroccio di Bartolomeo (Landi)*, Sien. S., P., 1447-1500.  
*Neroni, Bartolomeo (il Riccio)*, Sien. S., middle of 16th cent.  
*Niccolò, Andr. di*, Sien. P., 1460-1529.  
*Nucci, Avansino*, Umbr. P., 1562-1629.  
*Oderisio of Gubbio*, miniature-painter, 1240-90. — (54. 57.)
- Oggiono, Marco da*, Milan. P., pupil of Leonardo, 1470?-1580?.
- Orcagna or Orgagna* (*Andrea di Cione*), Flor. A., S., P., pupil of Giotto, 1303?-1368.
- Overbeck, Joh. Friedr.*, Germ. P., 1798-1869.
- Pacchia, Girolamo del*, Sien. P., 1477-after 1536. — (20).  
*Pacchiarotto, Giac.*, Sien. P., 1474-after 1540. — (20).  
*Palladio, Andr.*, Vicent. and Ven. A., 1518-80.  
*Palma Giovane (Giovine), Giac.*, Ven. P., 1544-1628.  
— *Vecchio, Giac.*, Bergam. and Ven. P., 1480-1528.  
*Palmerucci, Guido*, Umbr. P., 1280-1345? — (54).  
*Palmezzano, Marco*, of Forlì, P., ca. 1456-1587.  
*Parmigianino* or *Parmeggianino* (*Francesco Mazzola*), Parm. P., 1509-40.  
*Pastiles*, Græco-Rom. S., 72-48 B.C. — (liv).  
*Passignano*, see *Cresti*.  
*Pellegrino Pellegrini (Tibaldi)*, Bol. A., P., 1527-91.  
*Penni, Franc. (il Fattore)*, Flor. and Rom. P., pupil of Raphael, 1488-1528. — (lxxiii).  
*Perino del Vaga*, see *Vaga*.  
*Perugino, Pietro (Pietro Vanucci)*, Umbr. and Flor. P., teacher of Raphael, 1446-1524. — (lxv. 57. 82).  
*Peruzzi, Baldassare*, Sien. and Rom. A., P., 1481-1536. — (lxxiii. 20).  
*Pesellino (Franc. di Stefano)*, Flor. P., 1422-57.  
*Phidias*, Greek S., 500-430 B.C. — (xlviii).  
*Piero di Cosimo*, Flor. P., 1462-1521.  
*Pintelli, or Pontelli, Baccio*, Flor. A., S., ca. 1472-94. — (lxv).  
*Pinturicchio (Bernardino Bettü)*, Umbr. P., 1454-1513. — (lxv. 58).  
*Piombo, Seb. del*, see *Sebastiano*.  
*Pippi*, see *Romanino*.  
*Pisanello*, see *Pisano, Vittore*.  
*Pisano, Giov.* Pis. S., A., son of Niccolò, d. 1520. — (20).  
— *Niccolò*, Pis. S., A., d. 1280. — (20).  
— *Vittore (Pisanello)*, Ver. P., ca. 1380-1451.  
*Polidoro*, see *Caravaggio*.  
*Pollajuolo, Ant.*, Flor. S., P., A., 1429-98.  
—, Piero, Flor. S., P., 1448-98?  
*Polycletus*, Greek S., 5th cent. B.C. — (xlii).

- Pomarancio (Circignani)**, Rom. P., end of 16th cent. — (lxxv).
- Ponte, Franc.**, Jac. da, see Bassano.
- Pontelli**, see Pintelli.
- Pontormo**, Jac. da (Carrucci), Flor. P., 1494-1557.
- Ponsio, Flaminio**, Rom. A., ca. 1570-1615.
- Portenone**, Giov. Ant. (G. A. Licinio da P.), Friulian and Ven. P., 1483-1539.
- , see also Licinio, Bernardino.
- Porta, Bart. della**, see Bartolomeo.
- , **Giac. della**, Lom. A., S., 1541-1604.
- , **Giov. Batt. della**, Rom. S., 1590-94.
- , **Guglielmo della**, Lom. and Rom. S., d. 1571.
- Poussin, Gaspard** (G. Dughet), French P., 1613-75.
- , **Nicolas**, French P., 1594-1665.
- Pozzo, Andrea**, Jesuit, P., A., and decorator, 1624-1708.
- Praxiteles**, Greek S., ca. 364-329 B.C. — (1).
- Provenzale, Marcello**, Rom. mosaicist, d. 1639.
- Quercia, Jac. della** (or J. della Fonte), Sien. S., 1374-1438. — (20).
- Raffaello dal Colle**, Rom. P., 1490-1540. — (lxxiii).
- Raphael Santi da Urbino**, Umbr., Flor. and Rom. P., A., 1483-1520. — (lxix-lxxiii, 109). Comp. also the Index under 'Rome'.
- Raiolini**, see Francia.
- Raimondi**, see Marcantonio.
- Rainaldi, Carlo**, Rom. A., son of the following, 1611-91.
- , **Girol.**, Rom. A., 1570-1655.
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- Sano di Pietro (di Domenico)**, Sien. miniature painter, 1406-81.
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- Tiberio d'Assisi*, Umbr. P., 16th cent. — (58).
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- Tintoretto, Dom. (Dom. Robusti)*, son of the following, Ven. P., 1562-1637. —, *il (Jac. Robusti)*, Ven. P., 1519-94.
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- Titian (Tiziano Vecellio da Cadore)*, Ven. P., 1477-1576.
- Torriti, Jacobus*, Rom. mosaicist, second half of 13th cent.
- Tribolo (Nicc. Pericoli)*, Flor. S., 1485-1560.
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- Valsolda*, Rom. S., second half of 16th cent.
- Vanni, Andrea*, Sien. P., 14th cent. —, *Franc.*, Sien. P., 1565-1609.
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- Vanvitelli, Lodov.*, Rom. P.A., 1700-33.
- Vasári, Giorgio*, Flor. P., A., and writer on art, 1512-74. — (42).
- Vecchietta (Lorenzo di Pietro)*, Sien. S., A., P., 1412-80. — (20).
- Vecelli, Tiziano*, see *Titian*.
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- Venusti, Marcello*, P., pupil of Michael Angelo, d. after 1570.
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- , Taddeo*, Rom. P., 1529-69.

#### Contractions of Proper Names.

Ag.	= Agostino.	Fil.	= Filippo.	Lod.	= Lodovico.
Al.	= Alessandro.	Franc.	= Francesco.	Lor.	= Lorenzo.
Ann.	= Annibale.	Giac.	= Giacomo.	Nicc.	= Niccolò.
Ant.	= Antonio.	Giov.	= Giovanni.	Rid.	= Ridolfo.
Bart.	= Bartolomeo.	Girol.	= Girolamo.	Seb.	= Sebastiano.
Batt.	= Battista.	Gius.	= Giuseppe.	Tom.	= Tommaso.
Bern.	= Bernardo.	Gugl.	= Guglielmo.	Vinc.	= Vincenzo.
Dom.'	= Domenico.	Jac.	= Jacopo.	Vitt.	= Vittore.

## Glossary of Art Terms.

*Africano*, a dark variegated marble from the Greek island of Chios.

*Ambo* (pl. *Ambones*), a reading-desk or pulpit placed beside the choir-screen in early basilicas. In Rome ambones are usually in pairs, the S. for the Epistle, the N. for the Gospel.

*Apsis, Tribuna*, the vaulted semicircular or polygonal recess at the end of the choir. Comp. *Basilica*.

*Archaic*, as a term in art-history, is equivalent to 'pre-Phidian'.

*Archaeistic* describes works in the archaic style, but executed in a later age, e.g. by Pasiteles (p. li).

*Attica, Attic story*, a low story with pilasters instead of pillars.

*Baldacchino*, a canopy supported by four columns over the altar.

*Basilica*, a rectangular edifice with the nave loftier than the aisles, and a recess or hemicycle at the end of the nave. For the early-Christian basilicas, see p. lviii.

*Breccia* or *Brocatello*, a kind of marble-conglomerate.

*Campanile*, the detached belfry of Italian churches.

*Ciborium*, originally = *Baldacchino* (see above); now the receptacle on the altar for the Host.

*Cinquecento*, the 16th century.

*Cipollino*, a green-veined white marble from Eubœa.

*Cippus*, a cubical tombstone, sometimes hollowed out to receive the ashes; also a boundary-stone.

*Cista*, a toilet-case, generally of bronze, and sometimes richly decorated.

*Confessio*, a chamber beneath the high-altar, containing the tomb of the saint; the origin of the crypt. [

*Cosmatesco work*, mosaic-work of coloured marbles, glass-paste, and gold-leaf found on columns, choir-screens, and altars in Roman churches. Comp. p. lx.

*Diptych*, a folding tablet with two leaves, of wood, ivory, metal, etc.

*Exedra*, a recess or hemicycle projecting from an ancient building.

*Giallo Antico*, yellow Numidian marble, veined with red.

*Hermac, Hermes*, a bust attached to a quadrangular pillar.

*Loggia*, an open arcade, occurring both on the exterior walls of palazzi and in their courts.

*Municipio*, a municipality or municipal authority; sometimes = town-hall.

*Nero Antico*, black Laconian marble.

*Niello work*, incised designs on silver or gold plates, with the lines filled up with a black composition.

*Opus Alexandrinum*, a kind of stone mosaic used for pavements (12th and 13th cent.).

*Opus Reticulatum* (net-work), masonry with the stones running in diagonal lines.

*Opus Spicatum*, pavement of small bricks laid on their edge in herring-bone fashion.

*Palazzo Comunale*, *Pal. Pubblico*, a townhall.

*Pavonazzetto*, a yellow marble shot with blue.

*Peperino*, volcanic tufa from the vicinity of Rome (so called from the black grains it contains, like pepper-corns).

*Pietà*, a representation of the Madonna with the dead Christ.

*Porta Santa*, a kind of breccia, of mingled red, white, black, blue, and violet; used for the Porta Santa (p. 286).

*Porticus*, a roofed colonnade, either enclosing a space or in a straight line; not to be confounded with *portico*, a porch.

*Predella*, a small narrow painting placed under a large altar-piece.

*Putto*, the figure of a child.

*Rosso Antico*, a brownish-red marble found in Greece and in Egypt.

*Rustica work*, masonry of large rough

blocks, draughted or smoothed round the edges only.

*Termini*, the Latin expression for Hermæ (see above).

*Travertine*, a kind of limestone found near Tivoli.

*Triclinium*, the dining-room of an ancient house.

*Triumphal Arch* in churches is the lofty arch dividing the choir from the transept or the nave (p. lix).

*Villa*, a country-estate, including the house and park. The house itself — the 'villa' in the English sense, is called *Casino*.

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